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THE ETUDE.

PHILADELPHIA, PA., FEBRUARY, 1892.

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PHILADELPHIA, PA.

Musical Items.

HOME.

MISS MAUD POWELL played in Boston, Jan. 6th.

MISS NEALLY STEVENS is concertizing in the Southern States.

RUBINSTEIN will visit America next season and give fifty concerts.

CLEMENTINE DE VERE sang with the Chicago Orchestra last month.

CARLETTA PETRUSILKA recently gave his fourth lecture-recital of the season.

MRS. FANNY BLOOMFIELD ZEISLER played at a Nihilist concert in Brooklyn.

A. MACDOWELL is giving a series of piano recitals in Chickering Hall, Boston.

WALTER LAMROSK is giving a series of Young People's Concerts in New York.

LEOPOLD GODOWSKI is giving a series of piano recitals at Chickering Hall, New York.

HÄNDEL's "Messiah" was heard in nearly every city of the world during the holidays.

The Manuscript Society of New York have secured permanent quarters at 119 Fifth Avenue.

WILLIAM H. SHERWOOD has been on a concert tour on the Pacific coast and in the Western States.

RICHARD BURMEISTER was the solo pianist at a recent concert of the Boston Philharmonic Orchestra.

The Folio now comes in a newly designed cover, and is printed with new type and otherwise improved.

The American Music Society of Chicago has been organized in the interests of the American composer.

EMIL FISCHER and Mme. Ritter-Goettez will give a series of *lieder* recitals in New York during February.

MRS. HELEN HOPKINS played at a New York Symphony, and with the Beethoven String Quartette at its concert.

SOLOISTS at the Chicago Orchestra's concerts during January included Paderewski, Aus der Ohe and Clementine De Vere.

The American Society for the Promotion of Musical Art (M. T. N. A.) is to meet in Cleveland, O., and not at Minneapolis.

AUS DER OHE, Lillian Nordica, Franz Hummel and Paderewski have appeared with the Buffalo Orchestra in that city this season.

The Leader, a journal for brass and military bands, is now issued in magazine form and greatly improved in its articles and printing.

MR. SAMUEL P. WARREN began his annual series of Thursday afternoon organ recitals at Grace Church, New York, on Jan. 7th.

C. A. WHITE, the composer of many popular songs, died in Boston, Jan. 18th, at the age of sixty-two. He was the head of the White-Smith Publishing Company.

MR. GEO. H. WILSON, the Boston critic, is now the Secretary of the Bureau of Music at the Columbian Exposition, Chicago. Mr. Theodore Thomas is the Musical Director.

RUBINSTEIN's new book, "A Conversation on Music," has just been issued. It may be procured by applying to Mr. C. F. Tretbar, Steinway Hall, New York, or Brooks office. Price \$1 00.

MRS. PATTY gave two operatic concerts on Jan. 12th and 20th. One of her earliest roles was that of the soprano in Rusini's "Moses in Egypt," and her operatic debut was in "Lucia di Lammermoor."

The dedication of the Columbian Exposition, Chicago, will commence Oct. 11th, 1892, and extend over three days. Prof. J. K. Paine will write the instrumental music, and Mr. E. A. McDowell the music for the Ode.

A. N. JOHNSON, a well-known composer and teacher, died in New Milford, Conn., on the morning of January 1st, at the age of seventy-four. He was the author of thirty-six books for instruction in singing, theory, thorough-bass and church music.

The Kansas M. T. A. held its Convention at Leavenworth, Dec. 29th and 30th. "The Object of Teachers' Societies," "What is Classical Music?" and "Music in Schools and Universities" were among the topics discussed.

AFTER a triumphal tournee of Boston, Brooklyn, Chicago, St. Louis, Cincinnati, Detroit, Buffalo and Philadelphia, Paderewski returned to New York on Jan. 23d, and gave five additional recitals to crowded houses. He was also the soloist of the third New York Symphony concert, playing his own concerto. Paderewski had received one thousand dollars per recital at private residences in Boston and New York.

FOREIGN.

VON BÜLOW was sixty-one on Jan. 8th.

CARL GOLDMARK has written a new sonata for the violoncello.

CELLEK, the composer of light operas, died in London recently.

A TRIPLE monument to Haydn, Mozart and Beethoven will be erected in Berlin.

OTTO HEIGER has been playing in the chief European cities this winter and with great success.

EDWARD GRIGG celebrated the twenty-fifth anniversary of his first concert recently, at Christiania.

"LOHENGGRIN" is popular in Paris, each of the several performances having brought in about \$5000.

MR. AND MRS. GEORGE HEINSCHEL are to return to this country and give a series of song recitals.

"THE LAST DAYS OF Pompeii," Ernst Heuser's symphonic poem, recently received its first performance at Cologne.

"ELIJAH" was heard by an audience of about thirty-five hundred working people in the East End of London recently.

MRS. CHRISTINE NILSSON now resides in Stockholm, her husband having been appointed Spanish Minister to the Swedish Court.

SIR GEORGE GROVE and others are making an effort to have the most important of Beethoven's manuscripts reproduced in fac-simile.

The National Society of Professional Musicians of England held their annual meeting at Newcastle-on-Tyne during the holidays.

The house in which Chopin was born, in Zelazowa, Wola, near Warsaw, is to be put in repair and a memorial tablet placed on the wall.

HERR JACOB MAYER heard "Don Giovanni" at its first representation in German at Vienna in 1805, and at the Mozart Centennial, Dec. 5th.

COMPARED with his sombre and tragic "Cavalleria Rusticana," Mascagni's new opera, "Friend Fritz," has been called a summer day, and an idyl.

MOZAR ROSENTHAL is winning new fame in Vienna and some of the German cities. His programmes embrace almost the entire pianoforte literature.

THIS year's Bayreuth festivals will comprise four of Wagner's operas: "Tannhäuser," "Tristan and Isolde," "Die Meistersinger" and "Parsifal."

ROBERT HECKMANN, the founder and first violin of the celebrated Heckmann Quartette died, in Glasgow, while on a tour in Great Britain. He was 44 years old.

MME. AMALIE JOACHIM will sail for America February 18th, and present her cycle of *lieder* illustrative of the growth of German song, to American audiences. Each cycle embraces four concerts.

Satan once upon a time thought that piano playing was progressing too favorably, and so he invented the use of the pedal, usually misnamed the loud pedal. The musical sin which are committed by means of this appliance are innumerable and the evil one fully succeeded in his diabolical scheme, for ninety-nine pianists out of every hundred use it as they would a hassock or foot-rest instead of utilizing it with the utmost discretion. The effect of a performance which is marred by constant use of the pedal is most offensive to a musical audience. We need good pedal-organists, but will gladly dispense with pedal-pianists. The pedal is a good servant, but a bad master.—E. Liebling, in *Brainard's Musical World*.

MUSIC has been regarded by many people in this country, until within very recent years, as an effeminate art. It may fairly be said that a young American who devoted himself to music has been commonly looked down upon with a pitying or contemptuous shrug of the shoulders by men of affairs. A well-educated man is expected to know something about poetry, pictures, sculpture, architecture—at least to have developed good taste in those directions; but he may be as ignorant of music as an Eskimo is of engineering, and may yet confess his ignorance with a smile. He may even have the mistaken notion that his ignorance is somehow a sign of his intellectual strength.—*The Christian Union*.

Questions and Answers.

QUES.—I find trouble in getting some of my pupils to hold their hands in a good position. Have you anything to help me?

ANS.—"Hand guides" and position appliances do little or no good. The best way to get a good hand position is to give slow trill and five-finger exercises, etc., to be played especially for position. Then the old rule is invaluable: "Line upon line, precept upon precept, here a little and there a little." Teachers who use the Mason Two-Finger Exercises have no trouble with hand position, for these exercises demand it and fix it in the hands. C. W. L.

QUES.—I sometimes find accents called for on other beats than those usually accented, as on the second beat in three time, and on the fourth beat in four time. Should the regular accents be given also?

ANS.—When the bass or accompaniment is in regular form it is accented regularly even if the right hand part has a syncopation, and when there is an accent on the second count of a waltz, for instance, the first beat is usually still more accented. See Valse Caprice, by Rubinstein, in THE ETUDE for June, 1891. C. W. L.

QUES.—Would you advise one to use the same method for teaching a child of ten years vocal culture as one would with an older person? And can you tell me of any vocal studies suitable for such a child?—A SUBSCRIBER.

ANS.—The voice of a child needs to be treated with uncommon caution and care. The child should not sing loud, not high, not low, and should not sing too long at a time. The easier études of Concone's "Fifty Lessons" or Marchesi's "Easy Studies" furnish as good material, perhaps, as can be found, but the child should never sing a note that causes exertion. Care should be taken to use a soft or medium voice on the lower part of the staff, and not to carry the chest tones above the first space below the treble staff, which is D. With children there is great danger that they will force the chest up into the notes belonging to the medium register. This soon ruins the voice.—C. W. L.

QUES.—1. What vocal studies would you recommend for a pupil who has finished "Bassini's Education of the Voice"?

2. In a piece that I am playing there is a bracket running from one staff to the next, enclosing the notes of an extended chord. What does it mean?—A READER.

ANS.—1. The next grade as to difficulty is best met by Bordogni, 2262 a and 2263 a, Peters' Edition.

2. The bracket that you speak of shows that the notes of the staff are to be played with the same hand, or, in other words, the complete chord is written on both staves and the same hand plays it complete.

QUES.—* * * In the fifth study of "Melody Playing," by Macdougall, "Forget Me Not," the foot-note for the eleventh bar says, "Play the grace note on the beat." Does this mean also to give it half the time of the next note? I have always taught that the principal note was struck on the beat. E. M. VON G.

ANS.—No. You confuse the acciatura and the appoggiatura. The latter takes half the length of the principal note. In the case you mention the grace note has a stroke through it, which is never the case with the appoggiatura. Look at any standard work and see what it says about the matter. It would take a whole page of THE ETUDE to do the subject scant justice. In regard to playing the single grace note, mordente, and other embellishments on the beat or before the beat, authorities differ. If you have always taught that grace notes, mordentes, etc., are played before the beat, continue to do so until you have good reason to change. You will have plenty of good company. The difference between authorities is amusingly illustrated in the allegretto from Beethoven's "Seventh Symphony." The two characteristic grace notes are played by the Boston Symphony Orchestra *before* the beat, while the New York Symphony Orchestra plays the same notes *with* the beat. Each to his own taste. H. C. M.

Whoever has the earnest will, who does not deny the spirit, but prefers to develop the human, thinking, primitive mental activity within him—to him the guiding hand will and can be held out wherever he needs it.

I. WHAT IS ROMANTIC MUSIC?

BY EDWARD DICKINSON.

The classic period, as I showed in my previous article, was that in which the great historic musical forms were attaining completion. No new forms, strictly speaking, have been created since; but the old have been charged with a new spirit, new ideals have brought forth new styles and methods. The classic age culminated in Beethoven. The romantic age is included in the nineteenth century, beginning with Schubert and Weber, and comprising Schumann, Chopin, Mendelssohn (in some of his works), Liszt, Berlioz, Wagner, and most of the more brilliant lights of recent times.

In exploring the difference between the two schools the plainest course will be to take up some of their more striking qualities, and go from that to the ideals and principles of the romantic.

Let us see first what is the difference between two extreme examples of the two styles, for instance, a Bach fugue and a Liszt rhapsody.

The fugue is constructed on a strict plan and is essentially a development and combination of two themes. These are contrasted and interwoven in such a way that the work seems a process of rigid logic rather than of fancy; emotion is not altogether excluded, but is held suspended to the end, and then takes the guise of an intellectual satisfaction. The fugue impresses us by its completeness of form and clearness and solidity as a whole, rather than by any striking beauty of detail.

But how different the style of the rhapsody! Its particular form does not seem essential to it, but as though it might be lengthened or shortened or its sections shifted without essentially altering its effect. Much of it seems like an irregular improvisation: the changes of mood are abrupt and startling. All is intense, emotional, even sensational. The composer's general effort is to fascinate by splendor of color and brilliancy of embellishment. The impression we receive is not of a systematic working-out of one or two ground thoughts, but a series of half-independent sections and striking passages.

These cases, as I said, are extremes; the styles of the two schools usually approach each other nearer than this. But we may say, in general, that in a classic work, however brilliant and varied it may be, the central principle is regularity of form according to established laws; while in a romantic work, however perfect the form may be, that form seems incidental rather than paramount, and the main impression depends rather upon the beauty of the melody, harmonic, and rhythmic details. We see this distinction if we compare Weber's concertos and sonatas with Beethoven's. Chopin's works are faultless in form, but their peculiar charm does not come from their roundness of form, but from their sensuous and emotional qualities.

Comparing the two classes more closely, we find in the modern a greater variety and complexity in harmony and rhythm than in the classic. Everyone knows how much easier it is to read at first sight a composition by Mozart than one by Schumann. But this increase of complexity was inevitable, even without the introduction of any new principle. All growth is from the simple to the complex, and no further explanation is needed. But there is one prominent trait in the romantic music which is essentially new. This is the effort to produce beautiful tone effect, or, as we say, "tone color," as an end and object in itself.

The classic masters did not give much thought to mere tone quality, except as a secondary matter. Melody and structure were uppermost in their minds; they drew, we might say, in black and white, or in low tints; they cared nothing for glowing color for its own sake. They appealed to the musical intelligence, not to the sensuous pleasure of the ear. They certainly avoided harshness, but that majesty and voluptuousness of sound which often amazes us in the works of Wagner and Berlioz we do not find in their compositions. For this reason much of their music is as impressive in arrangement for the piano as in its original form. The expres-

sion lies in the musical thought as such, very little in the tone quality of the instruments that reproduce it. But with the later composers the tone color is often a part of the original conception; they do not invent the passage first and give it its orchestral dress afterward, but both arise together; and the special expression depends as much upon the instrumental combination as upon the melody and harmony. We find traces of this principle in the older writers, but it becomes a plainly recognized condition of effect first in the earliest romantic composers, Schubert and Weber. In Weber's overtures and Schubert's B minor and C major symphonies we are as much charmed by the rich tone color as by the melodies and harmonies. This feature has been carried to its highest point by Wagner, Berlioz, Liszt, and Raff; and so much is it a characteristic of the period that second- and third-rate composers nowadays produce tone effects of which Beethoven never dreamed. Many splendid passages in the later works are gorgeous sound and nothing more. A striking illustration is found in the orchestral passage that opens Wagner's "Ringgold." As given by the orchestra it is impressive beyond all description—arranged for the piano it is *flat*.

All pianists know how this tendency has been carried out upon the piano by Liszt and others of his school, although we find the first decided signs of it in Weber. The piano admits of but little variation of tone quality, but the romantic writers compensate for this defect by distributing the tones in such a way as to produce the greatest possible fullness and richness of sound. The practice of transcribing vocal and orchestral works for the piano belongs to the romantic period. The piano is made to vie with the orchestra in volume, and its efficiency is forced to the utmost limit for the sake of magnifying its means of fascination and astonishment. Besides all this, the old methods of touch have been almost revolutionized. The possible movements of arm, wrist, and finger have been analyzed to an extraordinary degree of scientific refinement. A touch which a few years ago satisfied all requirements is now called cold and monotonous; and the would-be virtuoso, after developing strength, flexibility, and certainty to the utmost, must in addition study every nicety of tone-shading and tone-quality in order to give his performance that sensuous charm which the present age demands.

These romantic elements of tone color and elaborate rhythm and harmony have been reinforced by the introduction into recent music of new national qualities. Up to this century the world's cultured music was almost entirely Italian, German, and French. But now eastern and northern nations, which had for ages possessed a teeming body of native songs and dances, have produced composers who combine original genius with scientific knowledge, and music has been enriched and vitalized thereby. Chopin led the way with his Slavic commingling of melancholy and impetuosity, and he has been followed by the Russian Tchaikovsky, the Bohemian Dvorak, the Dane Gade, the Norwegian Grieg, and many more, who have brought in the racy flavor of fresh soils and have added the enlarging force of novel melody and rhythm. With this extension of the musical horizon the imagination has been quickened, and the picturesque features of national life, legends, and history add definiteness as well as intensity to musical expression. This effort to take hold of a new and broader life, to make music more realistic, more personal, more capable of expressing and intensifying ideas with which the other arts are also concerned—this is really the motive that lies back of all the bold modern experiments in form, harmony, rhythm and tone color, and which gives the romantic school of music its great significance in history. Thus we find that the attempt to unite music with poetic ideas is the clue to 19th century musical progress, and we will next consider how this effort has grown and what result it has produced.

Common sense is something that a good many people need more of a great deal worse than they need more money.

THE SECRET OF RAPID PROGRESS.

BY W. S. R. MATTHEWS.

It is one of the temporary disadvantages of our sub-servient to Europe in everything musical, that original American ideas have to wait a very long time before they gain proper recognition here. A large majority of our leading musicians and teachers, and the new importations go on so rapidly that it will be nearly a generation yet before we will pass the point where this subservient to everything German will cease to exercise a hampering influence upon our progress. For while the high class German musicians have been of the greatest possible service in giving our nobler manual activities a start, and have brought them in many respects to a quite creditable point of perfection, when it comes to technical instruction in the art of playing their influence has not been so good. Contrary to the general impression among amateurs and the uninformed musical public, the management and administration of the celebrated foreign conservatories is not in advance of good American teaching; while in many respects it is far inferior. The great conservatories are the same rule—the same rules where they have been for generations. The higher art of piano playing in Germany has never been fostered in the conservatories as such, but only by gifted private teachers. In this connection I need only remind the reader that the good pianists now before the public were formed mostly by private teachers. The higher art of Brassin, of Brussels. So distinctly in German piano teaching behind American that one of the most gifted and thorough of the young German-American teachers (Mr. Julius Klauer, of Milwaukee) told the Germans themselves this summer, that he had been twelve years before the Germans would be coming to America to study music. If a pure American, without Klauer's hereditary of German music behind him, had made such a remark it would have gone as another example of the mellifluous accents of the bird of freedom; but when a musician of Mr. Klauer's standing and German education makes such a statement, it means something.

Meanwhile, in respect to the technical art of rapid progress in piano playing, to which topic and those related to it, I propose mainly to limit my contributions.

We have ideas purely American which are far in advance of everything to be found upon the other side of the water, and which are beginning to make considerable headway over there. I refer to certain principles combined by the great American pianist and teacher, Dr. William Mason. These principles I propose to set forth herein for the benefit of the teachers who, as in the usual way, begin teaching with no other guide than a somewhat vague remembrance of the manner in which their own early studies were conducted.

Mason's system of pianoforte technique consists of two radical elements: (1) a combination of certain types of exercise; and (2) An extraordinary range of touch and speed in the daily practice; in other words a *Method of Practice*.

In the matter of exercise forms he builds upon four types of exercise which he means to have combined in the practice of every exercise from the beginning until the end of the practice. These radical forms are: 1. "Two-finger exercise," which comes in three radical types of touch: (a) the *clinging pressure* (founding the legato and singing melody playing); (b) the "elastic touch," combining a strong hand touch with an equally broad finger staccato (this is the most powerful instrument for strengthening fingers that I have ever used); and (c) the light and fast form, in which there is the least possible hand touch, with a perfectly fluid wrist, combined with a touch of the finger as light as possible. The latter two exercises mutually complement each other, the light and fast form remedying the stiffness which might follow the elastic touch if it were not properly succeeded by something radically different. This combination of exercises has the merit of laying a complete foundation for phrasing, and a foundation for the most effective playing. It gives power, singing tone, breadth, and at the same time a most grateful delicacy, and musical quality of tone. In my judgment this is the most important addition to the apparatus of the piano teacher which has been made in fifty years by any master. I say this after experimenting with it for ten years, and trying it in every possible way upon all grades of pupils, from beginners to concert players.

Having prepared the touch by means of this exercise, Dr. Mason expects the practice to go on with arpeggios and scales, both of which he treats in a manner highly original. His system of metrical treatment, or accentuation as it was formerly called, has attracted general attention in Europe, and some of the more prominent teachers there, such as Raif, of Berlin, for instance, make quite extensive use of its principles. It describes his rhythmic treatment of exercises where would take me too far. His idea is that all scales and arpeggios should be practiced in different kinds of measure—which must be invariably played as measure; that is, the accent must be delivered with such force that the hearer feels the measure. The form is played over and over until the ac-

cent falls again upon the tone where it began. One end accomplished by this use of accents is that the scale or arpeggio is played a larger number of times than would otherwise be the case, and with more mental absorption on the part of the player. Mason desires the longer accent forms to be practiced for daily practice, such as accents of sixes (counting two and playing triplets), nines, twelves, sixteens, and the like. But in teaching young pupils before the feeling for composite musical units has been formed, it is very advantageous to carry the pupil through his scales according to the rhythmic tables in the *Technic*. Perhaps I do not make this clear. Suppose we take a scale of two octaves, counting three and playing two tones to each count, let us begin. This will be in measure of three-fourths, in eighth notes. Let us accent strongly upon the tone which falls at the count "one." Let the tempo be moderate, say 100 for quarters. The accent will not fall again upon the bottom tone until after three entire repetitions of the two octaves. The accent must be about four times heavier than the unaccented tones, but with pure finger touch. Here we have strong tones in connection with weak ones, and each finger in turn is called upon for an accent. In like manner carry the same scale through all the other forms of measure. In order to try this you do not have to have a book.

The most curious part of Dr. Mason's system, however, is his method of varying the speed and the quality of touch, in order to render the fingers strong and versatile. For example, almost immediately upon first beginning his arpeggios he requires the four octave figure to be played in the manner following: the left hand playing the ascending scale, the right hand the descending, each answering the other, alternately. He begins in quarters, slow, about the rate of seventy-six, with a heavy, clinging touch. The second time the accents are made strong, but the tones between the accents are played less heavy. The third time up and down in eighths, accenting at "one," twice in sixteenths, four tones to a beat, accenting at "one;" twice or four times in thirty seconds, accenting at "one," the measure and movement being unbroken from the beginning to the end. This bids the pupil immediately to velocity, and at the same time affords an altogether unusual amount of comparatively slow practice. The same exercise, again, he directs to be practiced with an extreme finger staccato, which will naturally be somewhat less in the more rapid forms. The effect in changing the touch in this way is to render the ear more conscious of inequality, and it also sharpens up the touch, imparting to the tone a more vital quality, even when the pure legato is resumed. There are other methods of playing the same exercises, especially playing them more softly, the very fast forms being as light as possible. The influence of this varied method of practicing a passage is much greater than one would imagine who has not tried it. I have been very much surprised at its influence on the playing of certain advanced and talented pupils. Their finger running work soon became brighter and more telling than I had ever been able to get it before.—*Musical Record*.

[Notwithstanding that many of our readers are familiar with Mason's *Technic*, this article makes some points so clear that we give it a place in our columns, feeling certain that it will be read with interest, particularly at this time, in view of the two new volumes of *Technic* by Dr. Mason, just issued by the publisher of this journal.—Ed.]

FOUR-HANDS PLAYING.

BY CHARLES H. JARVIS.

I HAVE found in my experience four-hand playing productive of excellent results. It teaches the pupil self-reliance, and at the same time develops a feeling for rhythm and harmony. The enjoyment of an orchestral performance of the standard symphonies and overtures is greatly enhanced by playing four-hand, piano arrangements of them beforehand, also, the sight-reading faculty is strengthened and improved. I remember, as a boy, while taking lessons of my father, playing every day some new music, and sight-reading new music, and, efficient in the art, and can mention one or two of my younger professional brethren with whom I have played four-hands weekly for years, and whose sight-reading has developed in a corresponding degree. I think sight-reading is very largely an acquired accomplishment, although, to some extent, a natural gift.

To comprehend art as not a convenient means for egotistical advantages and unfruitful celebrity, but as a sympathetic power which unites and binds men together; to educate one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what should be said and done; to raise public opinion by the noble ascendancy of a higher and thoughtful life, and to kindle and nourish in the minds of men that enthusiasm for the beautiful which is nearly allied to the good; that is the task which the artist has to set before him.—*List*.

REQUISITES FOR VOICE TEACHERS.

BY DANIEL BACHELOR.

We music teachers need a broader culture. There is a general impression among educated people that musicians, outside of their own little world, are persons of limited attainments and narrow sympathies. Although this is far from being universally true, there is some foundation for the idea. The study of music is so fascinating, and our faculties in this direction become so sensitive, that there is danger of our neglecting the education of other faculties. There is no necessity for this musical fanaticism. Properly studied, music is not only the most refining, but also the most broadening of influences. To understand music in the true sense, we must become acquainted with those great laws which underlie this and all other arts and sciences.

The intelligent voice trainer needs:—

1. *Insight into the Physiology of the Vocal Organs.*—This means more than a memorizing of the different bones, cartilages, and muscles. We must understand something of the living sympathies of these parts, and see how they act and react upon one another. We soon find that there is an intimate relation between the voice and the general health. The fuller breathing means a more complete vitalization of the blood, and consequent toning up of the body. We find, too, that pure tone vibrations have a marked effect upon the lungs, diaphragm, stomach, and the general nervous system. Another thing we learn is that pure, soft tones exert a beneficial action upon irritated and relaxed throats.

2. *Knowledge of the Laws of Acoustics.*—This will suggest the best methods of voice production, and will throw a flood of light upon such subjects as resonance and tone-color. In these things the teacher needs a scientific imagination. This is a different thing from the absurd fancies in which the ill-informed mind is apt to indulge. With a clear understanding of the scientific aspect of the case, we should give scope to the imagination, in order to kindle a responsive imagination in the pupil.

3. *Acquaintance with the Leading Principles of Elocution and Oratory.*—This will be found particularly useful in enunciation and phrasing. But it has other uses also. The more we understand singing and speaking, the clearer shall we see that they are closely allied. As we rise higher in the study of each, we trace a continual approximation between speech and song. To reach the highest point of vocal art the singer needs to speak better and the speaker to sing better.

4. *Keen Observation and Sympathy.*—The teacher needs a well-trained ear and eye, and above all, the faculty of *feeling* with the pupil. No two cases will be found just alike. Each demands separate and original treatment. Remember, also, that we have not to impose upon them our habits and mannerisms, but to open up the channels through which their own individuality shall express itself.

Of the true voice teacher it may be said most emphatically that "the laborer is worthy of his hire." Few things are so difficult to understand, or require such delicate treatment, as the human voice. On the other hand, it is a most interesting study, ever revealing to the earnest student new beauties and higher possibilities. Not only is the voice the most wonderful of musical instruments, but, as the chief organ through which the soul expresses its inmost feelings, it affords some measure of real insight into the fathomless mystery of human life.

Why does Germany produce so many musicians? Max Maretzek answers this question: Because Germans are nurtured on music; from their infancy they hear it—not street bands and organs, as our children do, but music of the highest order, and rendered artistically. Almost every town has its own opera, which means at least an orchestra. The expenses are small, and all can enjoy it. If, instead of building gorgeous music halls and temples of song, our millionaires would provide us good music free for the working classes, they would rear for themselves imperishable monuments, which would make future generations bless them.

THE VALUE OF ANALYSIS FOR PUPILS.

BY FREDERICK H. LEWIS.

HAVING used the little books entitled "The Musician," by Ridley Prentice, for a number of years, in connection with my pianoforte teaching, I can say the results are such as to convince me that it has been of great value to both teacher and pupil. There are six books in the set, each representing a grade of difficulty, from the easy pieces in the "Schumann Album," Op. 68, to larger works of the great masters. The complete set, as published by the editor of THE ETUDE, together with the accompanying pieces, also issued from the same source, afford excellent opportunity for wide-awake teachers to advance the progress of their art.

Schumann's statement, "Only when the form grows clear to you will the spirit become so too," gives us the keynote, from which we tune our thoughts in this direction. How shall we make the form grow clear? As the plant grows from the seed, so should our development, in any direction, grow. Let us start with the note as the germ. Notes in themselves, disconnected notes, give us no sense of definite thought. Combine two or more notes intelligently, and a motive is discernible. Combine motives, phrases result; from phrases, sections are formed, and connected sections create the sentence. When the complete sentence is established, behold the manifold groupings possible—groupings without end.

To understand the infinite variety of the musical sentence, more than ordinary attention should be given to the subject of analysis. The same application as that applied by the school children in their endeavor to find out the mysteries of the alphabet, the combining of letters into words, words into sentences, sentences into paragraphs, etc., the study of which unlocks to the mind the wealth of literature afforded by our great masters of book-learning, should be pursued in ascertaining the meaning of the many beautiful masterpieces of our great tone poets. In this short article it is not intended to advance original ideas, but rather to emphasize the advantage to teacher and pupil which will result from a systematic and thorough study in this direction.

Let the very first pieces be analyzed. Go right into the details at the outset. Have a definite plan and pursue it without material deviation. Explain, in this order, the motive, phrase, section, sentence, subject, theme, part, division, form used, repetition, inversion, sequence, imitation, diminution, augmentation, and other features met with. Choose for first pieces to analyze the easiest ones obtainable for elementary pupils. Those containing two parts, or sentences, as Schumann's Op. 68, No. 1 (Melody). Select several of this character until the pupil can readily analyze at sight. Then select short pieces, consisting of three sentences, or parts, such as Schumann's Op. 68, No. 3 ("Humming Song"). Compare the former selections with those of the latter, explaining thoroughly the differences, giving particular attention to the modulation in the second, or middle part.

Show the pupil by numerous examples, particularly of the dance forms, how much the song form is used in musical composition. After the above examples are quite well understood, then lead the pupil progressively through a comprehensive course of rondellos, rondos, sonatinas, sonatas, fuguettes, fugues, etc., without cessation, while under your instruction. Be sure, in using new music, or any music with which you are not familiar, that it is thoroughly looked over before appearing before the pupil. It is a good plan, undoubtedly, to encourage the pupil to form opinions and give decisions from a pupil's standpoint, but the teacher should ever be ready to decide in an unhesitating manner any doubtful point, giving an acceptable reason therefor. In many cases authorities differ as to minor points; in such cases the teacher should be liberal to a degree consistent with respect to the varied opinions of good authorities, venturing, as a general thing, to express a preference, or draw from the pupil an expression of opinion.

Such, then, is a brief outline of as good a plan as can be adopted for a start in this direction. Undoubtedly,

such addition to the work of teaching pianoforte as commonly pursued will, of course, require a high standard on the part of the teacher, and will prevent many amateur teachers from adopting an analytical annex to their work. To such teachers I would say, by all means fit yourselves for such work by acquiring such knowledge as will give you that preparation necessary to fit you for better work in your teaching. In my opinion no one is qualified to teach pianoforte unless able to give an intelligible analysis of each and every work taught. There is abundant field for work in this direction. For the last few years I have made a specialty of this, combining analysis with my pianoforte teaching. It has paid. I feel the stronger for it. My pupils reap untold benefits, and enjoy their work much more. Hoping my success in this matter will lead others to a like consideration, I leave the subject abruptly, and fear not for the results if this article is considered favorably.

ONE OF A MUSIC TEACHER'S PERPLEXITIES.

BY SUSAN ANDREWS RICE.

As we advance in civilization education becomes more and more complex. Our young people are over-worked. Besides regular school duties, there is the dancing class, the cooking class, the Delsarte class, which must not be neglected. Our young people go to parties, concerts, and plays—they are prominent in the societies of Christian Endeavor and the various departments of church work. Then, in addition to all this, the American girl must learn to play the piano.

How to deal with this class of pupils so that they may acquire some facility in playing and some knowledge of music is the teacher's problem. This is the case as it stands. The school girl has her regular studies to be prepared and her extra classes to attend. One hour of practice is all she can give. What shall the teacher do?

Allow me to suggest that the entire energy of the teacher be exerted in making every moment of that hour count. Use the system of technic that will do the most good. Mason's Technics are highly recommended as accomplishing more in a given time and being interesting to practice. When possible, use the Technicon and Practice Clavier. They were invented for the purpose of simplifying technical work. Time and money may be saved by their use.

One of the greatest difficulties the music teacher has to contend with is the thoughtlessness with which the art is commonly studied. Young people have an idea that music is to be produced solely by mechanism, and to get them to use their brains is a matter requiring much effort. A noted teacher gives this as his opinion, and every teacher will say the same. Much of this trouble may be imputed to lack of variety in the practice. Remember, the girl is tired, mentally and physically, when she begins her practice-hour, and must be interested in what she is doing. It is a good plan to make out a schedule of work for the pupil—so many minutes for technic, so many for scales and arpeggios, so many for the other work, be it piece or study. Interest the pupil in using spare minutes for practice; for instance, ten minutes before breakfast on a hard passage helps it to be learned sooner. Insist on slow practice.

Don't waste time on old-fashioned études. Introduce your pupils to the masters. I believe most earnestly that they constitute the bone and sinew of a musical education, and you can smuggle in sonatas, forms, and a great deal of theory. More musician-like playing will be produced in this way. A lady who possesses little technical skill, but thorough knowledge of music, once played a few selections for some friends. She was paid a high compliment when one of her audience remarked, "You made that sound as if it meant something." No matter how little time we have, let us teach the boys and girls to play as if it "meant something."

Regarding frequency of lessons for this overworked class of pupils, my opinion is that one hour once a week is productive of most good. I should have a notebook used at the lesson for jotting down criticism, bits of information, and whatever it is to be remembered.

Heretical as such a statement may sound, I believe three-quarters of the piano students should stop taking lessons. Every teacher has five mediocre pupils to one talented. Often it is the fault of the parents that the lessons are taken.

They will go on taking lessons, and teachers must go on teaching. It is the spirit of the age to do just as much as we can in just as short a time as we can. The only remedy for the congested condition is in placing music on a common-sense basis. It should be considered as practical and important as languages or mathematics—*music*, not piano playing. When the piano is to be studied, that should be considered as a third study, and not two others undertaken. It will take time to bring about this state of affairs in our public schools. Much was gained when vocal music was made a part of the public-school system. We are a young nation, but I believe the time is not far distant when our students will be taught in the public school to understand and appreciate good music as well as good literature.

In closing, I can do no better than to suggest this thought, which emanated from the brain of that wonderful man, Eben Tourjee:—

"Is not the time near at hand when opportunity for the study of instrumental music as an *elective* must be secured to pupils, for a nominal fee, in connection with all our higher-grade public schools? Such a provision will foster splendid capabilities in many instances now neglected, and save vast sums of money now necessarily expended in seeking to awaken instincts once alert, and to secure a flexibility once possessed. It would also contribute that musical element to home life which has made the German fireside famous, and which, if developed here as there, would prove a most beneficial foil to those seductions of the street and the saloon which now lead so many of our boys away from home and happiness."

NEW PUBLICATIONS.

KLAVIERSCHULE. By EMIL BRESLAUER.

Comparing the instruction books of a Türk, Hummel, or Czerny with a modern one, such as that of H. Riesmann, for instance, what a vast difference, what a great progress, meets the eye on every page! The scientific distribution of the material, various additions like the semi-staccato, the phrasing, etc., the introduction of analysis, the different selection of exercises, studies and pieces—all that bears the stamp of the Nineteenth Century.

Yet in one respect even the best works of modern authors needed improving; the first tunes for beginners were necessarily indifferent; monotonous, unattractive; they were rather discouraging than encouraging for the young pupil, the tender child of six, seven, or the most of eight years old.

This obstacle has now been removed by a happy idea which a German professor, Emil Breslauer, director of the musical conservatory of Berlin, incorporated successfully in his lately published "Klavierschule," Op. 41 (C. Grünig, Stuttgart), in three volumes. We regret to have received but the second volume; hence we are unable to judge fairly its merits in all respects; but the main point in question is that happy idea to give the first tunes in form of songs just fitted for children to sing and to play. Where is the child that is not fond of singing? And where is the child that would not be delighted to sing pretty words to the little tunes it learned to play? Is not that pleasure a full recompense for the trouble to go through the drudgery of dry finger exercises and scales? Not, songs without words, but songs with words, and such charming words, such as are contained in that second volume! Songs for play, songs for praise of Nature's charms. It is to be hoped, nay, expected, that American authors will soon imitate the example given by Prof. Breslauer. Why should not similar charming songs be traced in American literature? Too much cannot be done to render the first instruction pleasant; for how very many pupils renounce piano-instruction merely because music is to them a task instead of a pleasure, and because there are so few teachers who understand how to awaken the necessary interest in the child? E. VOX ADELUXO.

SOME USEFUL PIECES.

BY F. R. WEBB.

The progressive teacher, alive to the importance of keeping up the interest of his pupils in their work, and who has the tact to make a compromise between his own ideas as to the eternal fitness of exercises, scales, arpeggios, and études and their constant and at times unreasonable desire and demand for "pieces," might easily adapt to his needs numerous pieces possessing valuable technical points, thus giving his pupils their scales and arpeggios in a sugar-coated form, so to speak.

A brief mention of a few pieces presenting such technical features might not be amiss, particularly to the large class of younger teachers who look to THE ETUDE for practical hints to help them along in their work.

First may be mentioned the somewhat trite but ever useful and instructive sonatinas of Clementi, Kuhlman, et al., abounding, as they do, in scale passages and interesting figures in fingering. "By the Brookside," Tours, is a pretty little piece of about the same grade as the more difficult of these sonatinas, which will afford some very valuable arpeggio practice presented in a very pleasing manner.

"Anita Gavotte," Shepherd, presents some very excellent practice in thirds as well as in phrasing. "Moreau," Op. 22, No. 1, Wollenhaupt, is a bright and useful little study in fingering in the sequence style. Although not specially difficult, it is quite "catchy," and will require careful practicing with the hands separately, as the left-hand part, although in chords, is by no means confined to the bass clef division of the keyboard.

The first Mendelssohn "Song Without Words" affords some valuable practice in broken chords divided between the two hands, as well as some excellent practice in cantabile playing of a refined, artistic kind. The well-known "Gypsy Rondo," by Haydn, is another bright, pleasing, and most valuable study in fingering, that will be found to a fairly advanced pupil worth pretty much the whole first section of Plaidy. "Bubbling Spring," by Rive-King, and "La Papillon," by Lavellee, also afford valuable practice in a quite similar direction, as does, also, the ever-popular—if no longer new—"Titanus," by Wely. "The Mill" (Die Mühle), Joseffy, is a charmingly pretty study in repeated notes for the left hand. "The Brooklet," Pacher, will afford to somewhat advanced pupils some admirable arpeggio practice, as well as some valuable study in phrasing and cantabile playing, and "At the Spinning Wheel," Schultze, will be found useful as a fairly easy left-hand study in arpeggios, and also affords some exceptionally pleasing practice in playing two notes against three, as the right-hand part is in ordinary eighth and sixteenth notes against sextolets in the left-hand pretty much throughout the piece. For a pupil who especially needs left-hand work or runs, "Omé & Gentil," by S. Smith, is a good piece. It is a brilliant solo for the left hand alone, yet very effective and not specially difficult. "The Spring Song," Henselt, affords some most artistic and beautiful cantabile (extended) chord practice, followed by some exceptionally useful and by no means easy arpeggio playing for the left hand—in this respect affording a good practice contrast to Pacher's "Brooklet," already referred to, and to Leubert's "Maiden Meditation," which presents some fine, although somewhat difficult (extended), arpeggio work for the right hand. The Godard "Valse Chromatique" is an interesting and most useful treatment of the chromatic scale. "The Brook," Pape, affords some brilliant and not specially difficult arpeggio practice for the right hand, with extended chords for the left, and will be found a most useful preliminary study to the beautiful and artistic "Spinnlied," by Litolff. "Kammenoi-Ostrow," Rubinstein, affords some useful practice in divided chords for (stationary) right hand, followed by some most excellent arpeggio playing. This difficult and most beautiful piece may well close the list.

In mentioning the above pieces, only their mechanical or technical features have been dwelt upon, and it may

not be amiss to say, in conclusion, that all are very attractive and pretty, and cannot fail to please, interest, and instruct the pupil. They have been mentioned as nearly as possible in their order of difficulty, and most of them will require a fairly advanced technique to do them justice. To teachers in search of pieces for pupils' recitals or concerts, all, or nearly all, will be found peculiarly appropriate and effective.

PEN AND PENCIL SKETCH OF BEETHOVEN.



The above sketch gives an idea of how Beethoven looked when walking in the streets or fields entirely absorbed in working out some theme for one of his compositions. But it is as much a caricature as a likeness. Let us suppose that we are walking in the streets of Vienna about the year 1822. Our attention is attracted by the behavior of a passer-by, who is none other than Beethoven. He seems to be about five feet five inches high, he has broad shoulders, and appears strong and sturdy. His complexion is brown and red from exposure to wind and sun. He wears a mass of unkempt hair, which escapes from under the brim of his hat and is blown about by the wind. His expression is firm and decided. The lower jaw is massive. He wears a stumpy beard of several days' growth. Walking with hands clasped behind him, as seen above, it is necessary for him to lean forward a little. His general appearance is of the kind known as "seedy."

Suddenly there is a striking change in the man. There is an air of inspiration and dignity in his aspect, and his diminutive figure seems to tower to the gigantic proportion of his mind. His kindly eyes flash brightly while he stops, takes a book from his pocket, and writes down a passage for one of his immortal compositions. Returning the book to its place he walks on, heedless of the crowd who have been standing about him in awe and admiration.

It is only human nature to prefer success and to slight the plodder, or rather that which we, in this country, contemptuously term a plodder. But it is your plodder who does the work of this life, and then the world, in its characteristic worldly fashion, sneers at him, and turns and admires the butterfly.

Well, butterflies have their uses, but they should remember the chrysalis epoch of their existence and not, when they have their wings, flaunt gaily at cocoons.—*Musical Courier.*

HELPS AND HINTS.

EVEN bad pianists can play rapidly.—*Köhler.*

The grand schoolmaster is practice.—*Carlyle.*

There is but one right way of doing anything required of an artist.—*Weber.*

Bad habits are masters; the slave has only one, but how many have we?

Evil habits will grow of themselves, but good habits need effort and courage.

"To unfold, illumine, and impress is the essential part of the teacher's calling."

Amusement seekers are always poor students. The student who shirks duty is not happy.—*Merz.*

The eye and the mind have more to do than the ear, though the last is necessary.—*Wm. C. Wright.*

"If you cannot make me forget by your song that you are singing there yet remains something to be done."

If it is not in your power to make yourself what you would be, how can you expect to have the moulding of others?

No man can ever become eminent in anything unless he works at it with an earnestness bordering on enthusiasm.—*Robert Hall.*

Look at what you do as well as what is to be done. You may have the right finger but the wrong key, or the right key and the wrong finger.—*Wm. C. Wright.*

When technic, already fanitless, is qualified by refinement and poetry in touch and taste, it ceases to be simply mechanical and becomes artistic.—*Christiant.*

A young man, using large endowments wisely and fortunately, may put himself on the level with the highest in the land in ten brilliant years of spirited, unflagging labor.—*Dr. Holmes.*

Players who are thorough in the study and practice of rhythmical features of their pieces are much surer performers before the public than such as are superficial in the matter.—*Wm. C. Wright.*

The moment a teacher loses his self-control in the presence of a pupil, that moment he loses the respect of that pupil; and when that is gone, all influence he may have had over him is also gone.—*A. F. Wyman.*

Though taste and fancy may take great liberties for the purposes of effect, capricious, fitful slackening and hurrying of the movement is not pleasant, and is no mark of skill or special culture.—*Wm. C. Wright.*

But the most important thing to be observed in a slurred phrase—more important even than the accent denoting its beginning—is the shortening of the final note, in order to denote the termination of the phrase.—*Christiant.*

It is one thing to be a good student, it is quite another thing to be a good teacher. It requires one kind of talent to acquire knowledge, but quite a different talent to impart it. If you would be a good teacher it is necessary to learn how to teach.—*Musical Messenger.*

To know how to suggest is the great art of teaching. To attain it we must be able to guess what will interest; we must learn to read the childish soul as we might a piece of music. Then, by simply changing the key, we keep up the attraction and vary the song.—*Amiel.*

If you adopt an art to be your trade, weed your mind at the outset of all desire for money. What you may decently expect, if you have some talent and much industry, is such an income as a clerk will earn with a tenth, or perhaps a twentieth, of your nervous output. Nor have you the right to look for more; in the wages of life, not in the wages of trade, lies your reward; the work is here the wages.—*Robert L. Stevenson.*

Always devote a few minutes every day to the practice of old pieces. New music is of little practical benefit, if in learning it the old is forgotten. If a piece that it took four weeks to learn is forgotten, that four weeks is entirely lost. Be careful, therefore, to retain all your old pieces. Keep them as a kind of absolute property. Neither lend them nor give them away.—*A. F. Wyman.*

WHAT IS MUSICAL LIFE?

BY WM. L. TOMLIN.

MUSIC is more than a theory, and more than practice, in the common acceptance of that word. *It is a life to be lived.* Not that we are to lead a life of activity in the sense of being alert, quick to catch a technical point or detect an error. The exercises which we use some time be utilized to judge the merits of a new perfume; nor can the eyes, melting with tenderness or flashing the fire of heroic resolve, at the same time take in the details of a costume.

We breathe to live; we take longer breaths to increase our powers beyond our personal needs—to feed our vital forces to a flame whose radiating influences shall go out to others. This, then, is the higher art life; to give life to others—to create.

Can I then give of my superabundance, taking first for my own manhood, and distributing the rest in the cause of brotherhood? Taking the first pound for myself, can I give the extra pound to my brother? I must give the extra pound and the first pound as well. I must give, serve, sacrifice. The inspired words, "If any one among you would be great, let him serve," may now read, "Be great, and the spirit of service will come to you."

This process, this mental action, is to create, not to produce or reproduce material things, but to give life, in the sense that love and good will spread abroad to others in the ray of their intensity and as they are allied to a spirit of fellowship. To compose music is also to create, but this form of creation is not now referred to. The performer creates, first getting in sympathy with the spirit of the music—it is then *his* vitality which quickens that of the listener. Without it there is only performance—with it there is interpretation.

The quantity of interpretation becomes Handel plus singer Smith; or Beethoven plus player Jones. Not plain, everyday-manooh Smith, for Handel plus such a singer would be a buy; first quality; but Smith raised to artistic power, and then sacrificed, caused the equation to read Handel + Smith = Handel immeasurable, suggesting the infinite.

It is so in all art. Let six great painters paint a portrait or a landscape, and you will faithfully reproduce, yet each will be different. It is the portrait or the landscape plus the individuality of the artist. No two alike, yet all faithful, all artistic. Six photographs would be exact reproductions and exactly alike. But they would be nature copied, while art is nature idealized. In the same manner a dead, stiff, unliving thing would be truer to nature; but the sculptured horse would be truer art.

This vitality which radiates influence is recognized in different moods.

The various physical moods are forms of vital influence, but on a lower plane, just as the eyes and nostrils and other organs of sense serve on a physical plane. There are artistic moods, too, which are not allied to merely physical associations. On the contrary, the most exalted are sometimes associated with bodily depression. To illustrate: A little girl may softly check my too noisy entrance into her playroom and, with finger on lip and tip-toe step, she may bid me tread softly, not to disturb her doll-baby, who is sick and sleeping. She is filled with the imaginary solitude of motherhood tenderness. The little girl's real mother is truly sick. The flowers uttered, but they would be changed—stricken with real grief, hardly a word would articulate between her souls. But who shall say that her idealized grief is but an imitation of the real, or that it is on a lower plane? Or who shall say that in a higher plane of living the moods are not less violent and more contained—in short, more like the doll episode?

Are we, as students, not prone to put off this idea of art life too long, until it is too late to put it on? We work at means to acquire facility with the idea that with little technique comes forgetfulness of means, and with that the road is clear for interpretation. The result often is that the road, even if cleared, is not traveled.

In other words, there is danger that in cultivating the letter alone you may starve the spirit, or may develop the latter to a degree preventing its subordination to the spirit.

I believe that the life should begin with the first lesson, that the first do re mi of the singer, or the first finger exercise of the piano player, should come under the direction of the performer, if even in ever so small a degree, be under the performer's direction, to express, however crudely, his sense of welcome, congratulation, encouragement, sympathy, command, entreaty. It is healthful life to strive to give out influence from the start.

It is so in material life. One's breakfast eaten—the food changes, in turn, to chyle—blood—muscle; and born of the strength comes God-ordained labor; and from this in turn comes appetite for the coming meal. It should be so in ordinary education. And the successes of those who, with but a little, are disposed to make the most of it in every day living—as well as the failures of many to whom the idea is never forcibly presented—would seem to substantiate the claim. It is so, too, in art. I have no specific for this vitality, still less any short road to musicianship.—From Music.

LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

"A pupil has recently come to me for lessons who has a bad touch and hand position, and is very fragmentary and defective in her knowledge of the rudiments of music, as the result of bad teaching. I dislike to tell her that she must begin over again, and fear the discouragement that would be likely to come from this course. What shall I do? She is bright and likes music. She studies of a lot of trashy dances and bits of pieces and songs, all without time, simply rapid jingle, and, I fear, has but little of the patient student in her mental make-up."

H. W."

The case is one that requires patient handling. It will not be necessary to tell her that everything is wrong and that she must begin at the beginning. It will answer better if you allow her to find that out, which she will not do until some time after she has begun to improve on the new track. Probably her most serious fault, according to your statement, is her lack of good time. For that I should give her Mason's first rhythmic table in the hook of arpeggios, and if she insisted upon playing the first grades fast, be sure to hold her up to that tempo in the fast grades. By the time she has carried these two tables through three or four changes and changes of accents, she will know a great deal more about time than she now appears to.

The next important point is to make her play slowly. For this purpose, some of the Heller pieces, or the little pieces in my "Introduction to Phrasing," or, if she is far enough along, still more difficult pieces that require to be played in slow tempo; meantime, the touches of the two-finger exercise, not forgetting both the arm and hand methods of executing that foundation of phrasing, and perhaps, now and then, a scale. If she takes delight in fast pieces only, you must not fail to give her some part of one to practice at every lesson. Meanwhile, when she comes to play, or when you hear her read it over, her defects of understanding will plainly appear, one by one, and each is to be corrected as it comes to the surface. Thus, if she is to practice an hour and a half a day, about thirty minutes on Mason's exercises, about twenty on a slow piece, or lyric Heller study, and the remainder upon a good finger piece, which may have as lively a rhythm as you please. In order to bring up her definitions, perhaps you can find some kind of primer in which she can learn a half dozen definitions at every lesson. I confess that I do not know any primer that is fully satisfactory to me. The definitions do not define. I have made quite a number of elementary definitions in my time, but the idea I once had of writing a primer, in which every term should be defined according to the real nature of the inner something intended to be signified by it, I have not had time to carry out, and very likely if I were to attempt to do so I would fare no better than those who have tried it already.

The key to this general plan is, keep up the interest of the pupil while still steering her upon a new path, more rational and productive than the one in which she has been traveling. In order to do this you will have less trouble if you take the utmost care that she always has at least a part of her lesson of material which she will enjoy practicing, and that in consideration of her having her own way a part of the time, she does according to your desires another part of the time. Then, if you give her the new exercises only, she will hardly realize how far they differ from those she has been trying, and you will have the farther advantage that, inasmuch as she does not know anything about the new exercises,

she will have to depend upon her ear and intelligence in getting them right. Therein her ear will be sharpened, the quality of her attention be improved, and so the foundation of later excellence laid.

Editor Etude:—I have found the annotated editions of Heller's music that have names particularly acceptable to my pupils; the names and the descriptions adding a much deeper interest than before and helping on their advancement in music.

Of course, we all know that classical compositions are simply known by Italian expression marks and by numbers, few having names, while modern compositions are known by some name and title.

What I wish to know is, would you advise me to instruct my pupils to listen closely to the music (classical) and then try and write out a description of it as it appeals to their musical consciousness? Would you have them after a time give the pieces suitable names? This is not with the idea of publication, of course, but to heighten their enjoyment and increase their interest in their study, and particularly teach them to realize the musical content of a piece. If a piece says anything, and appeals to the soul, they should understand and appreciate it.

C. L. D.

The plan you speak of is good up to a certain point. Whatever induces the pupils to think of the nature and meaning of the music they play is advantageous, in so far as it does this without diverting their attention from other things. You will find, however, that the most musical pupils will not be the ones who will succeed in this sort of thing, but the half musical. The reason is that the latter have more mental fantasy than they have musical. Anything which sets the mind in motion formulates itself in words and stories. The other sort, who have real musical fantasy, and awakened to musical ideas, but often without any quickening of the intellectual faculties on the side where stories and fanciful resemblances are created. I would not try to keep a pupil, therefore, upon a Bach invention until a story had been found for it, because the idea Bach had was the treatment of a musical motive, and very little, if at all, any notion of a story to be illustrated by it. Schumann is apt to give us suggestions as to his meaning by a title, and in his case, I suppose, most of his pieces are susceptible of interpretation in some sort of equivalent story, but there are many of his pieces where the story is much greater than any but the deepest listeners will make out. Hence I say, go rather slow, and when you suspect that the effort to find a story is diverting the attention from the real thing, the inner musical spirit of the music itself, it is time to stop. After all, it depends very much upon how you do it.

HOME INFLUENCE UPON THE PUPIL'S PROGRESS.

BY FRANK H. TUBBS.

ADVICE of friends is a source of value or injury to the student. Advice has its influence. Every word spoken about one helps or injures. If placed in a circle which condemns every effort we make we are held back by that very influence from doing our best. Every judicious word of praise helps us upward. A pupil who is struggling by himself, without a word of cheer in his own home circle, has a hard fight of it. For that reason it is very necessary that pupils whose desires are similar, and whose aims are toward the highest, should be gathered together. They help by their words, and often by their looks, the anxious student. "Forsake not the assembling of yourselves together," applies. After a pupil's recital, a judicious teacher will tell his pupils the kind things which the others have said. If unkind things should be said (but a teacher who is himself kind will not hear unkind things) he will keep those to himself, guiding himself, however, by those comments in the future treatment of that criticised pupil. In this connection a word to the members of the family of the student. A mother, who steps into the practice-room occasionally when she hears good performing and says, "That was good; I see you are improving," aids the student as much as a half dozen lessons will. A brother who banisters his sister about her music when he really enjoys it, knows not, unfortunately, that his banter hurts her. To be sure, the parity of the home circle may foster false hopes, but since nearly every one can learn to sing or play well if rightly trained, that will do less harm than cold indifference and cruel banter.—Voice Quarterly.

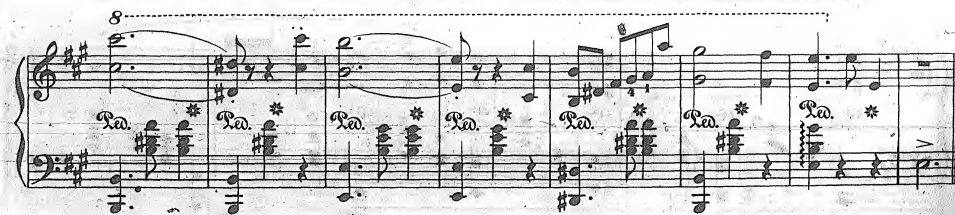
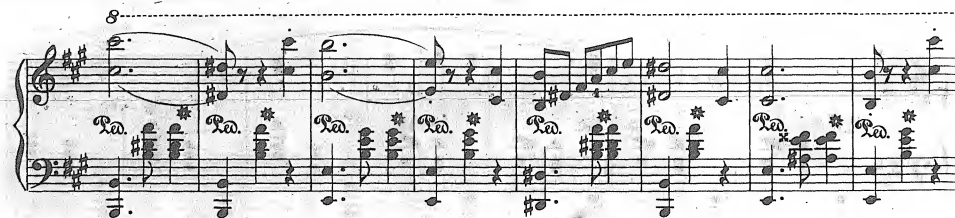
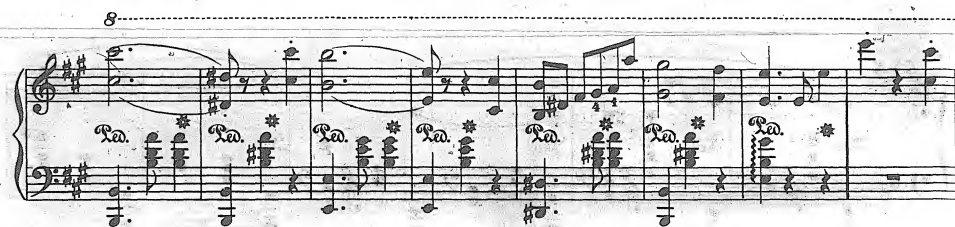
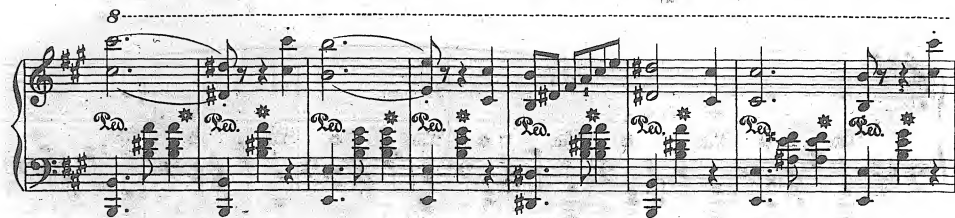
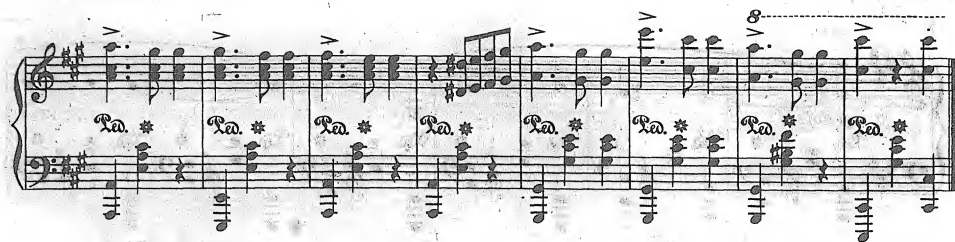
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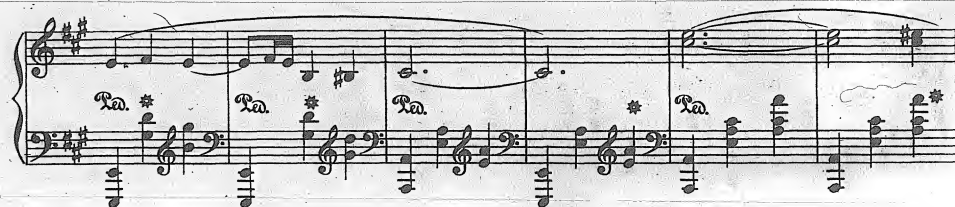
WALTZ BRILLIANT.

Presto.

IGNATIUS KAVANAGH, Op. 3.

The musical score is written for piano and right-hand (R.H.) parts. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The tempo is marked 'Presto.' and the dynamics include 'cresc.' and 'f'. The score features various musical notations such as notes, rests, and fingerings. The first system shows the piano part with a 'cresc.' marking and the R.H. part with a 'f' marking. The second system shows the piano part with a 'cresc.' marking and the R.H. part with a 'f' marking. The third system shows the piano part with a 'cresc.' marking and the R.H. part with a 'f' marking. The fourth system shows the piano part with a 'cresc.' marking and the R.H. part with a 'f' marking. The fifth system shows the piano part with a 'cresc.' marking and the R.H. part with a 'f' marking.





SCHERZO.

Aquarellen.

1.

Allegro grazioso.

N. W. GADE, Op. 19.

p *leggiere*

Ped. *

mf *Ped.* *

poco ritard.

a tempo

p

Ped. *

f

mf

p

pp

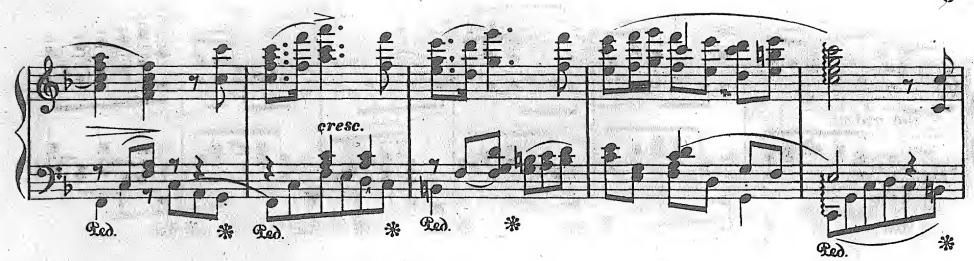
GERMANY.

DEUTSCHLAND.

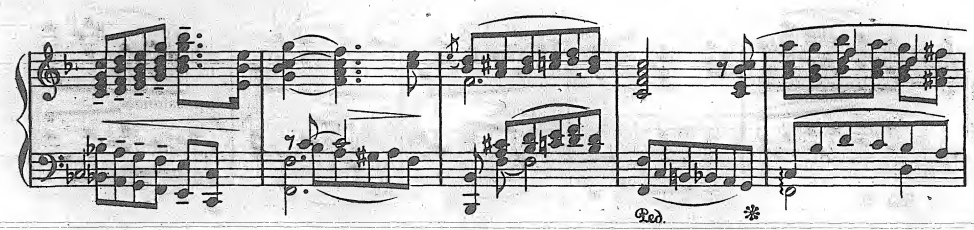
Andante. (♩ = 80.)

M. Moszkowski. Op. 23. No. 2.

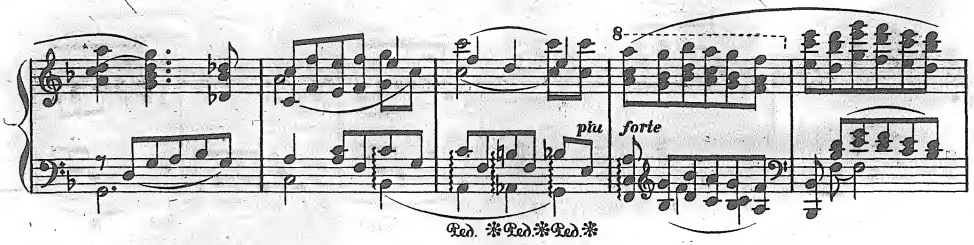
Musical score for "Germany" (Deutschland) by Moszkowski, Op. 23, No. 2. The score is in 3/4 time, Andante tempo (♩ = 80). It features piano (p), con espres., cresc., mp, piu forte, and con calore markings. The score is written for piano with treble and bass staves. There are several measures marked "Red." with asterisks, indicating redactions. The score is divided into five systems, each with a treble and bass staff. The first system starts with a piano (p) marking. The second system has a "cresc." marking. The third system has a "mp" marking. The fourth system has a "p piu forte" marking. The fifth system has a "con calore" marking. The score ends with a "mp" marking and a "Red." marking.



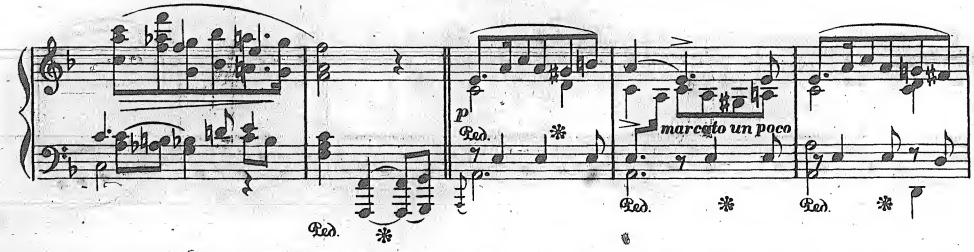
First system of musical notation. Treble and bass staves. The bass staff has a *Red.* marking and asterisks. The treble staff has a *cresc.* marking.



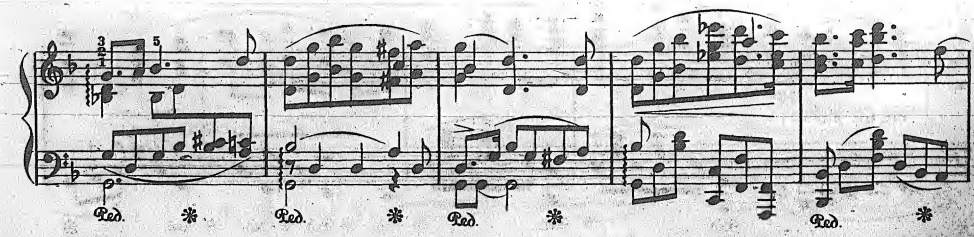
Second system of musical notation. Treble and bass staves. The bass staff has a *Red.* marking and an asterisk.



Third system of musical notation. Treble and bass staves. The bass staff has a *Red.* marking and asterisks. The treble staff has a *piu forte* marking and a measure number 8.



Fourth system of musical notation. Treble and bass staves. The bass staff has a *Red.* marking and asterisks. The treble staff has a *marcato un poco* marking.



Fifth system of musical notation. Treble and bass staves. The bass staff has a *Red.* marking and asterisks.

con anima

Red. * Red. * Red. * Red. * Red. * Red. *

cresc. *appassionato*

Red. * *p* *pp*

p

Red. * Red. * Red. *

dim.

pp *rit. un poco*

Red. * Red. * Red. * Red. * Red. *

First system of musical notation. Treble and bass staves. The treble staff has a *cresc.* marking. The bass staff has a *Red.* marking and an asterisk. The system ends with a double bar line.

Second system of musical notation. Treble and bass staves. The bass staff has a *Red.* marking and an asterisk. The system ends with a double bar line.

Third system of musical notation. Treble and bass staves. The treble staff has a *piu forte* marking. The bass staff has a *Red.* marking and an asterisk. The system ends with a double bar line.

Fourth system of musical notation. Treble and bass staves. The bass staff has a *Red.* marking and an asterisk. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. The treble staff has a *ritard. un poco* marking. The bass staff has a *Red.* marking and an asterisk. The system ends with a double bar line.

To Mrs. VIRGINIA STUART WALLER.
Norfolk, Va.

THE FIRE FLY.

— POLKA CAPRICE —

F. R. Webb, Op. 59, No. 1.

Introduction.

Musical notation for the Introduction, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and a series of eighth notes, followed by a *pp* (pianissimo) section. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Moderato.

Musical notation for the Moderato section, featuring a treble and bass staff. The treble staff includes fingerings (1-5) and a *delicato* marking. The bass staff includes a *cresc.* (crescendo) marking. The section is characterized by a steady eighth-note accompaniment in the bass and more complex melodic lines in the treble.

First system of musical notation. The treble staff begins with a piano (*p*) dynamic and features a series of chords with fingerings 3, 1, 2, 5, 4, 2, 1, 5, 4, 1. The bass staff has a *mf* *deciso* marking. The system concludes with a repeat sign.

Second system of musical notation. The treble staff continues with chords and fingerings 5, 5, 4, 4, 5, 4, 5, 4, 4, 2, 5, 3, 4, 5, 1, 4, 3, 3. The bass staff features a piano (*p*) dynamic marking.

Third system of musical notation. The treble staff includes a *deciso* marking and fingerings 3, 5, 4, 4, 3, 1, 2, 3, 1, 2, 3, 5, 4, 4, 5, 3, 1, 4, 2, 4, 3, 2, 1, 4. The bass staff has a *mp* (mezzo-piano) dynamic marking.

Fourth system of musical notation. The treble staff features a *delicato* marking and a piano (*p*) dynamic. Fingerings include 3, 1, 4, 2, 4, 1, 5, 1, 5, 2, 5, 5, 2, 5, 5, 2, 5, 5. The bass staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble staff includes fingerings 2, 3, 5, 5, 3, 3, 4, 2, 1, 5, 2, 1, 8. The bass staff features a *largamento rit.* (ritardando) marking, indicating a slowing down of the tempo.

dolce sostenuto

mf deciso

p

p delicato

f deciso

The score consists of five systems of piano and treble staves. The first system begins with the instruction *dolce sostenuto*. The second system continues the melodic and harmonic development. The third system introduces a change in dynamics with *mf deciso*. The fourth system features a piano section marked *p* and *p delicato*. The fifth system concludes with a forte section marked *f deciso*. Various musical notations are used throughout, including slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

p delicato

ff largamente rit.

pp

delicato

8.

2 1 2 3 4 5 4 2 1 2 3

WILL O' THE WISP.

..... IRRLICHTER

Franz Behr, Op. 309. No. 2.

Allegretto. M.M. ♩ = 100 to 120.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has two flats (B-flat major or D-flat minor). The time signature is 4/4. The tempo is marked 'Allegretto' with a metronome marking of 100 to 120 beats per minute. The score includes various dynamics: *p* (piano), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). There are also markings for *un poco riten.* (a little slower) and *pp a tempo* (pianissimo at tempo). The notation includes slurs, accents, and fingerings. The piece ends with a final cadence.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

To G. M. H.—The question you ask me is somewhat dangerous; it is liable to affect me as the red rag does the bull in the Spanish arena. I have a detestation for the habit which you say you have been taught, which the English language, with all its enormous copiousness and vividness of phrase, is inadequate to express. I myself was taught to count with "and" between the numbers, but as for the "one—a—and—a" I have always considered it an ear-mark and sign-mannal of the ultra-rustic, gum-chewing music-teacher—that interesting species of the genus piano-teacher who goes about from house to house with a little "tating" or worsted-work in her hand to fill in the time while working over the pupil for an hour at the munificent rate of from twenty-five to fifty cents.

This little, meaningless grunt is like the bobtail attachment of an "uh" which the old-time ranting preachers placed between their words as a sort of fulcrum for the voice and breathing-space in which to get an idea. Your present teacher, by utterly condemning it, does right and justifies his national reputation. But I go a little farther: except in extremely slow adagios and largos, where the divisions of time are exceedingly varied and many tones of different denominations occur in the slow beat, it is my custom to require the pupil to omit "and" absolutely, and even very soon to discard the counting. I am the next thing to a fanatic on the subject of the metronome, and always prefer the metronome with a bell. Another thing common with music-teachers, which I never do, is to sit and wear out my own precious throat by counting "one—two—three—four, one—two—three—four," *ad infinitum*. No; I need my vocal powers for the many and necessary comments which the lesson requires, and I call upon the metronome to beat out the time. Last year I was engaged at an institution where, in my office, was a grand piano. The teacher who had used it previous to me had evidently sat at the upper end of the piano, and, as the pupils told me, had used a pencil, beating on the ivories of the keys—a fact which was verified and vividly betokened by their condition. In directing a chorus I always use a baton, and at intervals, when it is absolutely necessary, rap on a book or the desk, but in giving a private lesson to a piano pupil I consider all such noises as merely useless, and so liable to deface the piano or some other object, that I do not use them or tolerate them.

But now you say, "How can you learn to keep in time?" I answer again, "By the use of the metronome." The art of developing the sense of meter and rhythm—they are not quite the same thing, though they are often employed as synonymous terms—the art, I say, of developing time and its divisions is very important for all music students, and especially for those who play an instrument so many-voiced, so complicated, and ranging through so wide a gamut of speed, from *grave* to *prestissimo*, from notes which take three or four seconds to notes that go at the rate of twelve or fourteen in one second, it is eminently necessary that a very fine, sensitive, and perfect realization of time-proportion be secured. "Yes, but," you say, "the metronome makes me nervous." It is true the beating of an extra loud metronome is slightly disagreeable to the ear, but I think that the nervousness arises from two causes—either it is likely to be a monitor and drill-sergeant, which shows you when the time is bad and whips you into the regular line of march, which is by no means pleasant to the whipper, or you are in a highly nervous state of body, in which condition I advise you to cease entirely from practice.

The musician must be sensitive, but not nervous; must have nerves that vibrate easily and thrill, but not nerves that are irritable. Instead of being disagreeable, for my own part I find that the time symmetries of a metronome are agreeable. Nevertheless, I do not allow it to be used for more than a few minutes at a time, lest the pupil get accustomed to this audible crutch, and lose the power of walking on his own feet. The purpose of the metronome is to set going a conscientious clock in your own skull.

But, again, you say: "What is the use of the bell?"

Does it not increase the annoyance and complication at once?" Yes, it does; but I will explain to you in a few words why the bell is valuable. At first you find it difficult to grasp the tones in the beats, but when this has been achieved you are not yet through the gloomy forest of difficulties, for now you find that all the junctures of the music, the "nodal points," to borrow a metaphor from science, are the points of detachment in the phrasing. You come to a dead halt, and pull yourself together to think what comes next. Then speaks the bell, with its importunate alarm, and compels you now to be as strict about beats as you were about notes before.

To G. C. W.—You ask about the meanings of the words, "Lassen" and "Friska," as found in Liszt's compositions, the "Rhapsodies Hongroise." The foundation of these compositions is the Hungarian dance, "Czardas." These melodies were invented by Gypsies, but have become the national dances of the Hungarians. The "Czardas" (as a dance) begins with a slow movement, expressions of melancholy, interrupted by outbursts of energy, soon changed to depression again. This first part of the dance is called the *Lassen*. It is simply an introduction to the *Friska*, the rapid and principal part of the dance, which ends in the wildest and most thrilling velocity. Furthermore:

"Friska" is the same as the German "Frisch," or Italian "Fresco," meaning fresh or lively. It is employed to indicate the places where there is a much livelier tempo. "Lassen" is defined above.

Now, as to the structure of the "Rhapsodies Hongroise" and Liszt's ideas, my reply is this: In the sixteen "Hungarian Rhapsodies" Liszt has created for us a new and, in the best sense of the word, thoroughly original literature for the piano. I do not agree with those purists and ultra-classicists who find these works either trashy or sensational to a detrimental degree. They are *genre* pictures of the peculiar life and temperament of Hungarians and Gypsies. The two races, though not identical, are often confused in the public imagination. The one are a fiery, impetuous, semi-barbarous, Oriental people, and as to the Gypsies, though they wander through Hungary and Spain and England, and are known all over the world as vagrant waifs, no one knows where they originated, though many suppose that they are the remnants of the old Egyptian race. To comprehend Liszt's "Hungarian Rhapsodies," you must first study the Hungarian people, and know something of the picturesque habits of the Gypsies. The structure of a Hungarian rhapsody is, in brief, this: First, a broad, slow introduction, in *rubato* time, then a quicker movement, purely lyrical, but short. After this a passage in much quicker tempo, bringing in some dainty song, like a dance melody, and generally at the top of the piano, where it has a peculiar tinkling effect, like bells or tambourines. Later on there are short, fitful digressions into languid melancholy and lyrical sadness, but it all gathers together and closes with a vehement, furious dance, expressing either wild hilarity or a savage passion. The impetuous and frequent changes from one key to another, from one rhythm to another, from one melody to another, has caused some pedants of musical anatomy to call them "medleys," and to deny them the dignified name of compositions, but this is sheer narrow-mindedness and nonsense.

Liszt selects usually two or three short melodies of very captivating character and of a good contour. They are nearly always "people's songs," Hungarian or Gypsy, and these themes are treated often with great originality, especially as to the rhythm. They return at suitable intervals and are interwoven with ingenuity. Now, if all this does not constitute an intelligent and imaginative composition, what does, pray? You must play a Hungarian rhapsody with abrupt changes and a wide range of emotions, from dreamy sadness to vehement anger; from frolicsome gaiety to martial and heroic pomp.

Talent is something, but tact is everything; talent is power, tact is skill; talent knows what to do, tact knows how to do it; talent is wealth, tact is ready money. For all the practical purposes of life tact carries against talent—ten to one.

STRAY THOUGHTS.

BY E. A. SMITH.

Did you ever stop to think what perfection is? Do so, and more and more will you find yourself lost in those wonderful meshes of thought that are here and there so skillfully interwoven as to lead one far beyond and outside himself in the attempt to grasp and comprehend a theme so vast. We may have our ideas concerning perfection, but the heights and depths of it have never been fully sounded by any other than the Infinite.

The possibilities of perfection, we think, are sometimes approached, but it only awaits the coming of a greater artist to give a few more finishing touches, showing us new possibilities, with such different and wider range of thought as to still farther remove the horizon that has encompassed our ideas. The avenues that lead to perfection may be many, and they are most intricate and subtle. Art is simplicity only to him who thoroughly masters it. He alone masters it who thoroughly understands its principles, and all its principles have never yet been fully understood—aye, probably not even discovered, for each day brings some new thing.

However, the student, teacher, artist, who essays to do anything less than his best, fails just so much in his approach to his own ideal—which is the climax of his own estimate of perfection—and he who falls short of that wrongs himself, those who believe in him, and all true art. Progress, then, toward that which seems best and grandest and noblest, nor for a moment backward look over the long, hard-trodden paths of difficulty, save that it be to gather new strength, for perfection is never backward, it is always forward.

"It is better to pursue a frivolous trade seriously than a serious trade frivolously." So some good writer has written, and I verily believe that more to be deplored than any other thing, in the search for knowledge of whatever kind, is this same frivolity. It is death to serious and earnest work, and without these elements no effort can be great or enduring; it may be a funny thing to be amused, but one capable only of amusing never rises very far above the commonplace in matters weighty. History does not so much to record its triflers as those who have been in earnest—anybody can act the clown, but to do it well becomes a serious business and is no longer frivolous. To frivolously waste one's time and self upon serious or silly things has neither the sanction of the gods nor the toleration of mankind. Yet there are those who study music and art with a ceaseless giggle, whose best effort never gets beyond a hearty laugh, who have ability to do and accomplish, but who fritter away time and opportunity, which in these days is a crime. Perchance for such pity is more appropriate than despairing.

Who has not at some time experienced the intense delight of entering into the spirit of the music that is being interpreted, of being possessed by a subtle influence and yielding to its complete expression? Is there anything that to it can compare?

The yielding of one's self completely to the influence of exquisite music is a mental and emotional delight, varying as the composition, the interpretation, and the listener are variable. Few only have perceived the full measure, few only have the sensitive and responsive nature necessary to become artists and great interpreters of great works, but all, to a greater or less degree, have felt the delight and influence of melody. When all has been said, pro and con, is there any other art that contributes more to our delight and happiness, that is more elevating or refining, than good music well interpreted?

Unless you read and keep up with the world, you will be regarded as antiquated specimens of ignorance, and the first wide-awake and progressive man that comes into your town will overshadow you and take your patronage from you.—*Mera*.

EDITORIAL NOTES.

EGOTISTS AMONG PUPILS.

"SELF-TRUST is the first secret of success. Rely on yourself," said Emerson. With faith for a lever and hope for a fulcrum the greatest undertakings can be accomplished. It is those who believe that they can do a thing that accomplish the deed. But an effective faith must be founded upon past achievements that have measured somewhere near to what one proposes to try. There are three classes of pupils that the teacher has to deal with—those without faith in themselves, those who have a moderate or average amount of self-confidence, and those who have too much of this element of character. The first and last kinds the teacher needs to deal with carefully. The first must be encouraged in every way; they should be frequently shown their progress by reviews of pieces that once were hard but are now easy, by words of approval for all that they do well, by word-pictures of future success, and by the manifest confidence of teacher and parents in their ability. The second class of pupils are good material and cause the teacher no extra work; these he can praise or blame as occasion demands. But the third class are egotists, who undertake to do everything and succeed in nothing; they are "the know it alls" that do not realize that "empty heads seem to their owners the fullest of wisdom;" they have not learned that "the fall purse does not jingle." The pupil of this kind comes under Dr. Samuel Upton's description when he says, "What he does not know would make a large book." This kind can be improved by quietly pointing out their mistakes and holding them sharply up to correct work; by giving them some over-difficult piece that they have asked for and letting them prove by it their lack of skill for its learning. This class of pupils also abound in promises but lack in achievement, so giving the teacher an opportunity to hold up to them their ample promises and their paucity of fulfillment. All that the teacher does, however, must be done in the kindest spirit, and the pupil must feel that his teacher is working for his improvement and not trying to make him feel chagrined. Amiel says: "At bottom everything depends upon the presence or absence of one single element in the soul—hope. All the activity of man, all his efforts, and all his enterprises presuppose a hope in him of attaining an end. Once kill this hope and his movements become senseless, spasmodic, and convulsive, like those of some one falling from a height. When a man loses faith in the efficacy of his efforts, when he says to himself, 'You are incapable of realizing your ideal,' happiness is a chimera, progress is an illusion, the passion for perfection is a snare!"

A WORD TO TEACHERS.

"TEACH nothing because others teach it," but study methods for yourself and use those that prove to be the best. But this course requires study and constant self-improvement. It is to be remembered, however, that to wish is fruitless, while to *will* brings success. Channing said: "Self-culture begins in a deliberate and solemn resolution that we will make the most and the best of the powers which God has given us." But no course of study will amount to anything that begins at the top; the foundations must be thoroughly laid, and if one becomes a fine teacher, he must know everything from the beginning up to his grade so completely well that he can explain clearly any subject that he has studied. There are teachers who are not successful because they have but a smattering of the rudiments and theory of the first stages of a course in music. Yet they consider themselves fine musicians because they play different music and teach counterpoint! and fugue. Channing further says: "The first grand condition of intellectual success is a willingness to receive the truth, no matter how it bears on one's self." A teacher cannot spend time in a better way than in an occasional review of the early parts of musical theory, as found in the best piano primers and elementary courses in harmony. This is true from the fact that we are apt to forget the many steps that must be taken by the average

elementary pupil. It is well known that the most celebrated teachers generally fail in teaching beginners. Teachers of experience and a broad outlook are too much inclined to see things from their own broader standpoint, and not be in sympathy with the narrow visions and meagre experience of the child.

EXPERIENCE WORTH CONSIDERING.

The school of experience gives the most valuable lessons, and it is where we get that most uncommon element of character—common sense. As the higher we climb the broader the outlook, so the more we know the more we can learn. Every lesson given makes the teacher a better instructor; every paragraph of musical literature read and thought upon adds value to the advice he gives his pupils. When we read a paragraph or hear a lecture, it is the sum total of the author's life, studies, and experience. When we hear a piece of music, it is a manifestation of the sum total of two lives, that of the composer and performer. While a celebrated artist was making a sketch in an album for a friend, the latter ventured to hurry him when seeing the artist turn his drawing this way and that, putting a dot here and a line there. "What," said the artist, "can you not wait a minute for what has cost me a lifetime?" Similarly, the pupil should remember that the instruction given him is not only the total result of his teacher's life, experience, and studies, but in a large measure the sum total of the entire teaching and musical wisdom of past generations of musicians, and, remembering this, he should listen attentively and practice assiduously that he may reap its full profit.

THE PUPIL IS RESPONSIBLE.

"EITHER fags or thrives!" can he assure as the harvest. The pupil's practice cultivates the one or the other. It is all in the quality of his practice. Quality of practice depends upon the mental image that the teacher impresses in the mind of his pupil; upon the pupil's firmness of will, and the studious habits he has formed, and upon the help given by parents in uninterrupted and regular hours at the child's musical studies. When teacher and parents have done all in their power for a harvest of success, the result lies solely and only with the pupil. He can meet and honor the expectations of his friends if he will. "It is the live fish that swims against the stream."

TAKE the best as your standard and not the poorest. If you can play better than some one whom you know that plays poorly, it is not for you to pride yourself on playing better or that you did no worse than he. It is the pupil's place to deserve approval by good work, and not suffer pity and contempt by his neglect.

A BURNING QUESTION.

THE thorns in the flesh of the teacher's life is the sheet-music and music-book question—old-time instruction books, worn and coverless, loose-leaved and mutilated from use by a former generation; new instruction books, given when the instrument was purchased. Too often these are useless reprints of some old or unsalable method or hastily thrown together compilations that are still more worthless. In numberless instances parents deny themselves the comfort, if not the necessities, of life for the sake of giving their children a musical education. Many times it is these children that make the most interesting and brilliant pupils. There is often another class of parents that should take Charles Kingsley's saying to heart, "Nothing is more expensive than penuriousness." These do not consider that if the pupil learns music, music must be studied; that advancement is gained by interest; that interest is maintained by the aid of novelty to a certain extent; that each pupil must have certain styles and grades of music to meet his own needs; that music which was popular years ago is rightly considered worthless now; that to spend tuition and time on poor music is a greater outlay than would be a necessary amount of good music; and that the teacher knows best and will work for the best

interests of his pupil. The pupil must have a sufficient amount of the right sort of music if advancement is to be made. But how can this be brought about? The teacher's reputation for good work and results depends upon the music given to a great extent. On the other hand, he must not get the name of being extravagant and lavish in the amount of music charged to the pupil. Rather than let the pupil suffer a lapse of interest or allow himself to suffer in professional reputation the teacher can well afford to lend the music necessary, or he can use some one of the numerous book collections. Many times there are desirable pieces in the musical magazines that can be cut out and given to the pupil. Two things the teacher must do—he must give music enough for the pupil's best advancement and avoid controversy over the subject with parents. Parents desire that their children shall in no way be behind other children, and this being so allows an explanation from the teacher which will generally set matters right, if gone about without feeling and with tact.

FUDGING IT OUT VS. LOGICAL TEACHING.

"THESE are two things which should never be considered—the time which is used and the trouble which is taken," said Jamin in speaking of scientific research. Touch, expression, and style in performance need to be taught only by imitation, or more generally not taught at all, but recent musicians have so closely observed and made a record of the processes, emotional, mental, and mechanical, of the great performers, and have so minutely traced their own methods, feelings, and ways in playing that we can now teach expression in a logical way. Still, when we have done all that teaching can do for the pupil he must then rely upon himself, on his own musical consciousness, aided by his knowledge of the rules governing expression. The old style of teaching is well illustrated in the following from the *Youths' Companion*—

Many a man who has reached the topmost round in his profession finds himself absolutely unable to communicate the secret of greatness to another.

William Hunt, the celebrated artist, found it impossible to explain his manner of working so that others could benefit by his experience.

One day a lady who painted fruit very successfully obtained an introduction to him for the purpose of asking his advice in regard to her work. She had no doubt that he could formulate some principle or volunteer such scientific information as would be of use to her.

To her astonishment, Mr. Hunt told her he could do nothing of the kind, adding quaintly—

"The only thing you can do is to fudge it out."

She then asked if he knew Mr.—, a successful artist.

"To be sure I do," said he. "Of course I do. Well, he has fudged it out. We must all fudge it out. There is no other way than fudging it out."

He well knew the process of such independent effort, for he was one of the men who,

"While their companions slept,
Were toiling upward in the night."

His own patience was almost boundless, and it would never have occurred to him that any lover of good work might shrink from doing even a bit of seemingly unimportant detail over and over again.

The playing of some musicians and many pupils reminds the hearer of Lowell's famous couplet—

"If he stir you at all, it is just, on my soul,
Like being stirred up with the very North Pole."

But such playing is no longer excusable, for the pupil can be taught to play more or less effectively, even when he feels but little of the emotional content of the piece himself. He can be taught phrasing and to bring out the accents and climax of each phrase, and this alone will prevent the coldness complained of by Lowell. The musical world owes a great debt to those musicians who have studied out the rules governing expression.

"APPLES always look nice in the orchard that has a high fence around it." Pieces that are difficult seem so much finer and more desirable than any that the pupil can play, so he tries them and feels dissatisfied unless his teacher gives him music that is played by the great concert players. It is hard to really make the pupil believe that an easy piece finely played is far better than a difficult piece indifferently performed.

STUDY OF RHYTHM.

II.

BY F. A. LYMAN, A. C. M.

In the last number of THE ETUDE I talked a little about *rhythm within the measure*. This time I will call your attention more especially to the *rhythm of measures*. In order that you may better understand the term and its meaning, read the following extract from Dryden's "Song for St. Cecilia's Day" very carefully and think of what is lacking:—

"From harmony from heavenly harmony
This universal frame began
When nature underneath a heap
Of jarring atoms lay
And could not heave her head
The tuneful voice was heard from high
Arise ye more than dead
Then cold and hot and moist and dry
In order to their stations leap
And music's power obey"

Now what is lacking in the extract? Simply the punctuation, and that is enough to take away the whole essence of it. All the words are there, and they are some of Dryden's best, but one very important thing is lacking, viz., rhythm.

Now read it again, note carefully the marks of punctuation, and see if the meaning is not much clearer:—

"From harmony, from heavenly harmony,
This universal frame began:
When nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high,
Arise, ye more than dead!
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And music's power obey."

Just as in literature punctuation marks must be inserted in order to make sense, so in music must also be inserted, not literally, but their presence must be felt. One of the smallest members of a musical structure is called a section, the next larger the phrase, and a complete idea a period. The first agrees with the comma, the second to the semicolon, and the third to the period. Every selection of music worthy the name has these ideas or periods well balanced, and they are made up in a multiplicity of ways. Sometimes we have sections one measure long, sometimes two or more, or even one-half or one-third of a measure in length. Now these ideas or parts of ideas are made up of bits of rhythm, and they must all be so constructed and balanced that important things shall be made emphatic by the performer and unimportant things non-emphatic. This is dealing with the rhythm of measures. Now some will say: "Oh! well, if your touch is good, if you attend carefully to the piano and forte passages, it does not matter very much about the rhythm." I believe that oftentimes the rhythmic character of a composition is the vital point. It will sound good or bad accordingly as it is rendered rhythmically true or otherwise. Take away rhythm and there is little left but sounds, and these have no effect on the mind. It is by managing those sounds so that some appear quick, some slow, others broken or even, that we make a composition intelligible to the listener.

When pupils have learned to keep steady time they are then ready to begin to play out of time. A composition must first be understood in a rigid tempo, then it must be made absolutely free. The pupil must be taught to feel the elevating parts, also the depressing parts of his composition. Then he will soon learn to so regulate the movement of each little phrase that there shall be a constant balancing of accounts, and a listener might say, "He plays with great expression." Imagine Heller's Etudes, Op. 47, or Chopin's Nocturnes played in a rigidly strict tempo. The effect would be shocking.

Some compositions are theatrical, others lyrical in character. With the former a more strict compliance with the regular recurring accent must be had. Many pupils can perform a theatrical composition in a very satisfactory manner, but, alas, when they touch a lyric, it, too, sounds like a machine.

It is often truly said that anyone can play a quick movement, but it takes an artist to play a slow one intelligently. I imagine that the difficulty oftentimes proceeds from the fact that the rhythmic character of the average slow movement is not as clearly defined as in a quick movement.

Too many pupils are wont to think merely of the technical side of music, forgetting that music is an expression of something happening in nature. Now, as we are told to hurry some measures, play others with retardation, some in perfectly even tempo, where may we look for proof in the matter? Certainly, to nature. She is ever changing from one thought to another, so that if we are on the alert we may readily discern her bright moods, also when she is despondent, when she is warm, also when cold, and as music is, in a sense, nature exemplified, we must strive to have it appear like her. If a composition be well written and does not sound well, rest assured that the performer cannot see nature as she really is.

SKETCHES FROM A NOTE-BOOK.

BY JAMES M. TRACY.

THERE are some students who forsake and try to dishonor those who have befriended them in their most trying hour of need. We have kept a record of this class of students, and are surprised at the large number on our note-book. Whatever you do, do honorably, remembering the golden rule, "Do unto others as you would they should do unto you." There are times when a change of teachers is desirable and positively advantageous to the earnest scholar. If the teacher becomes inattentive, indifferent, or loses his interest from any cause, then is the time to make a change, for such want of interest produces a corresponding lack of confidence on the part of scholar and parents which can bring no good results. But so long as the teacher performs his duty faithfully, so long as the scholar continues to make good, satisfactory progress, so long as the teacher is fully capable of giving his pupil further instruction, and so long as friends and others note progress made by said scholar, it is decidedly bad policy, almost disastrous, to make any change. Remember the many hard, weary hours devoted to the dry but necessary technical work to place you on a sure, solid foundation for future usefulness and success. Of course, those scholars who have paid the teachers full price have perfect liberty to change teachers as often as their whims may dictate, but such changes do not generally bring the good results anticipated, oftener the very reverse. We do not complain of pupils leaving who have paid our prices, for that is their right; but of that class who have worked on one's sympathies and benevolence through friends, and thus obtained their instruction under price or for nothing. After receiving lessons for two, three, or four years, they generally leave, and nine times out of ten go without saying "Thank you," or leaving a word of good-bye! Most of these free pupils have more talent than brains or money. They come to you, expecting you will lift them out of the slough of despair and put them on their feet.

This is a true picture of a large majority of those seeking free instruction in any professional calling. This class of people are generally selfish, thoroughly ungrateful, and show nothing but contempt for those whose generosity has furnished them a respectable education, and thereby secured to them a good living.

There are people who pride themselves on honorable dealing, who mingle in the best educated and refined society, who often, from mistaken ideas, think they know it all, who try to influence talented pupils away from the master who has brought it to light, and advise them to go to some other master, in whom, perchance, they have a deeper interest.

This is wrong in theory and practice, for it deprives the one who is most deserving of the praise and reputation of bringing out a good scholar, and it goes to the one who has had nothing to do with the education, who could not, perhaps, bring up a scholar from the foundation to a successful *debut* in public. Suppose some of

you well-intentioned people put yourselves in the place of the teacher who has done the hard work. How would you like to have an outsider advise one of your best pupils to engage another teacher, saying they would furnish the money and make all the arrangements?

Would you consider it a fair, an honorable transaction? Yet this very thing is often done; sometimes with purely good, benevolent intentions, but often with concealed, selfish motives. We now cite a few of the many cases found charitably assisted on our books.

CASE 1.—A young man, from a neighboring city, was brought to me by his teacher with the request that I should take him as a free scholar on account of the great talent he possessed, saying it would be a shame to have one possessing so much talent deprived of proper instruction. This teacher said he did not feel competent to give the boy further instruction, and begged me as a friend to take him; that the boy would prove a good scholar and add a feather to my cap, and also become a shining light in the profession. The boy had no money, but I took him just the same, with the understanding that when he commenced to earn money and found himself in funds he should remunerate me for my work. He remained for a little over a year, during which time he made great progress, so much as to receive a tempting offer in a distant city to play a church organ and take charge of the music in a wealthy church. He accepted the position, leaving without a "Thank you, sir," or a "Good bye," since which time he has never communicated with me or remembered his promise.

CASE 2.—A young man from the New England Conservatory, where he had been taking lessons some time, accidentally heard a young lady pupil of mine play, and was so much pleased with it that he asked her who her teacher was and if she thought I would take him? Knowing no reason why not, she said she would introduce him. For two years he paid his bills, but after that money was scarce with him, though the lessons went right on. The young man was diligent and made wonderful improvement, being able to play at Music Hall several times, where he met great success, receiving an encore on each appearance. I gave him extra coaching lessons before each concert, and on one occasion made him a present of a full suit of clothes, that he might look genteel on the stage. To help him still further, I induced a wealthy young lady pupil to give him a benefit concert at her house, at which several pupils and myself assisted. The concert benefited the young man one hundred and six dollars. Soon after, at my solicitation, a wealthy married lady of the south end gave him another benefit, resulting in ninety-six dollars more to his fund. Now, to show his appreciation and gratitude, he immediately went to another teacher, using the money I had been the means of raising for him to pay that teacher. He did not thank me, nor say "Good-bye." A short time after he went into a well-known music store and played several pieces; the proprietor, knowing him and the circumstances here related, ventured the remark that he ought to feel proud of his teacher, Mr. ——. The young man looked up and said, indignantly: "Who is Mr. —? I never heard of him!" He had taken too leisure at that time of his new teacher. This is a case of what might be called "total depravity."

CASE 3. was a very talented young lady, whose family were quite noted, musically, but the mother did not feel able to give her daughter a musical education, though she wished to do so. Smarting from recent shabby treatment in the free lesson direction, I refused to receive the young lady unless she paid like other scholars. But persistent urging from friends caused me to relent, and I finally took her. They guaranteed to do all they could to increase my musical reputation, and promised faithfully that neither they nor she would ever go back on me.

Well, these free lessons lasted for more than three years; the young lady was assisted out of poverty and want, became a brilliant pianist, appearing often in concerts with success, and received an engagement for several months as pianist to a well-known concert company at twenty dollars a week and expenses. Yet, after her return, she engaged another teacher, and from that time to this has never thanked me or said why she left or given me a good-bye.

It is pleasant to know there are some true scholars left—scholars who not only appreciate, but are willing to acknowledge benefits received. Such scholars will succeed in the end, will make honorable men and women, while the other class will always be looked upon with distrust and suspicion, because untrue to principle and honor.

FAULTS AND THEIR REMEDIES.

One great and serious obstacle in the way of an educated and conscientious teacher is the craving on the part of many parents to have their daughters brought out at concert. This is not only peculiar to students of the piano, but in voice culture also, and a most deplorable thing it is. Many a teacher in both these branches of music study has to yield to the wishes of pupils and spend valuable time in endeavoring to polish something off for this display, thus breaking in upon regular technical training and development. Neither piano playing, violin playing, nor voice culture can be forced; all must be developed gradually, from commencement to finish, and genuine artistic results cannot be acquired in a few months, but rather after patient, painstaking labor on the part of both teacher and pupil. Another fault equally pernicious in its results is the giving to pupils by teachers music much too difficult and in advance of their technique and intellectual acquirements, in consequence of which they can never play such pieces well, no matter how much time is spent on their preparation, and if they ever place themselves under the instruction of any celebrated foreign teacher, they find out then, much to their sorrow, surprise, and dismay, that not only has the technique to be remodeled and changed, but the pieces they have played at must be laid aside, probably not to be touched during their entire study abroad. This is only too true; and is further proof that the methods in vogue are absolutely wrong, for which both teachers and parents are to blame.

The pedal is so often abused and made to produce such confusion and discord, that in many cases it would be better if it were removed from the piano altogether. The fault usually lies with the teacher, in not fully explaining to the pupil what the effect of the pedal really is, and what torture-producing sensations will surely arise if it is not released and the dampers allowed to resume their positions against the strings before the following harmony is played. This inexcusable fault of misusing the pedal is often found in pupils who play very well, and, indeed, I have noticed it done by persons who assume to know a great deal about piano playing. The pedal should be most judiciously and carefully used in sonatas and all classic works by ancient composers; in fact, in all works of a polyphonic character, for where there are several melodies moving simultaneously together, producing such great variety of melodic richness and harmonic coloring, the artistic effect of the whole will certainly be marred and perverted if the pedal be used, unless with extreme care, as in wide extensions of chords or arpeggio. Effects charming and unique, harmonically rich and varied, can be produced by the careful and artistic use of the pedals, as witness the performance of any artist. — *From an Essay by W. O. Forsyth.*

UNIVERSITY EXTENSION, FOR THE SYSTEM-
ATIO HOME-STUDY OF MUSIC.

BY W. S. B. MATHWES.

At various times during the past few years I have been written to by correspondents of THE ETUDE, asking me whether it would not be possible to arrange something like a Chautauqua course in musical study, whereby those who happened not to be within reach of teachers, or for any reason were so situated that they had no lessons, could go on with their own studies in a systematic manner, and with the aid and inspiration of direction and certification from musical sources so high in the profession as to make them worth working for. Within the past few weeks I have nearly matured a plan in accordance with which I believe that this end may be accomplished.

I propose something more thorough than the Chautauqua readings, and I propose music, rather than studying about music. There are, therefore, these two points to be considered: (1) The preparation of courses of practice in which desirable works of each composer stand in progressive order of difficulty, marked off into grades. Where the works of one composer are not sufficiently important to make an entire course, let several be grouped

in one list or course. Such will be the brilliant list and the minor composers. These lists or courses could well enough be agreed upon by a central board composed of such men, for instance, as Bowman, Dr. Mason, Mr. Parsons, Foote, Sternberg, Klansner, Cady, Sherwood, Baxter Perry, etc., and be printed in the prospectus of the Extension. Thus in the number and eminence of the central men we would have the adequate sanction spoken of.

(2) The second point is that of ascertaining of any particular candidate the state in which she is and her proficiency, and the general musical character of her playing. This will have to be ascertained by local examiners, the best music teachers of the vicinity, examining under the authority and according to the directions of the Extension. When a report of such an examination reaches the Secretary, he will be able to form quite a good idea of the condition of the candidate, and as to whether she needs to be conditioned in any particular direction. He can combine, say, two of the poetic courses of a proper grade and one of the brilliant list, together with the techniques directed, and of the whole make several schemes of daily practice, which the candidate will be conditioned to pursue until she supposes herself to have mastered them. At this time she will take another examination, also from some examiner in her vicinity; or, if she prefers, of one of the traveling examiners, such as Perry, Sherwood, and the other traveling pianists and musical lecturers. When a grade is completed the candidate will receive the certificate of the Board. I think the proper place to stop will be the entrance examination to the College of Musicians. I would have theory studied all along, according to a due progression, with the object of making the taste rest equally upon the conclusions and musical perception derived from the subject matter of practice (the master works in the courses already mentioned) and the intelligent analysis of them, and an apprehension of their beauties from an intellectual point of view. This, in brief, is my plan—in which I expect to have the coöperation of about thirty of the best known musicians of the country. I look farther than to confine the study to the standard course of the Extension. In cases where individual teachers of wide following do not care to have their ideas lumped in the general average, we might have collateral or elective courses in certain portions, known by the name of the teachers, as the "Sternberg Course," "Liebling Course," "Cady Course," etc. Any one of these the candidate might take, without prejudice to one's standing in the Extension.

I take it that the advantages of a system like this would be so great to many students that it is not necessary to enlarge upon them here. I believe that an organization of this kind would exert a very important influence upon the general course of music teaching, by supplying the average teacher exactly one of the instrumentalities for which he has long been clamoring—namely, a grade list, or rather many graded lists, of the most desirable compositions of all the leading composers. The directions of the secretary for combining these lists for practice, and the points covered in the examination blanks for the examiners, would all together help materially in clearing up ideas regarding teaching in all departments.

Correspondence is invited. The fees attending such a course would necessarily be rather greater than those of the Chautauqua, because here we have several personal examinations and much professional time expended on each case every year. I suppose that it would be necessary to make each examination cost about eight or ten dollars—since it is both examination and tuition, the laying out of work being the point where the most expensive time would be bestowed. The music, edited carefully with reference to putting into the annotations exactly those things which a good teacher finds it necessary to tell almost every pupil to whom he gives the pieces, might cost five dollars per year. It would be printed in grades and by composers, and would be useful in many other kinds of teaching. I have had a Beethoven amateur and a Chopin amateur in contemplation upon this plan for several years, and the publisher of

THE ETUDE has been ready to get it out whenever I found time to prepare the copy. This is what is sometimes called an "advance notice" of a scheme of University Extension applied to music. What is now needed is suggestions from those who take an interest in the proposition.

CONCERT PROGRAMMES.

Recital by pupils of E. Liebling.

Prelude, Zielinski; Fugue, Kaffenberg; Le Trille (with second piano), Schullhoff; "Nocturne," Op. 37, Chopin; "Mazurka," Op. 3, Kargnoff; Prelude, Sarabande and Rigaudon, from Suite Op. 40, Grieg; "Dornroschen," Bendel; "Sonata," Op. 27, Beethoven; "Etude in G," Lambert; Barcarolle, Kullak; Waltz, in E, Moszkowski; "Rhapsodie Hongroise," No. 4, Liszt; "Tarantelle," Op. 33, Moszkowski; "Sonata," Op. 23, Schumann; "Larghetto, in C Minor," Loeschhorn; "Pizzicati," Delibes-Joseffy; "Etude Melodique," Op. 130, Raff; "Albumbblatt," Liebling; "Papillon," Grieg; "Capriccio," Op. 75, No. 6, Jadassohn.

Pupil's Recital, E. A. Smith, Director, Fargo, N. D. "Fresh Life," Spindler; "Music Box," Behr; Duet, Op. 20, No. 1, Kuhlau; "Menuet Melodique," De Lacour; Vocal, "Children's Prayers," Molloy; Op. 36, No. 1, Allegro, Clementi; Duet, "Bohemian Girl," Beyer; "Sonata," Op. 46, No. 1, Rondo, Beethoven; "Romance," Op. 101, Moscheles; Vocal, "Baby, Bye," Molloy; "Louisa Romance," Forbes; "Moments Musicaux," Op. 94, No. 6, Schubert.

Recital by the Pupils of Mrs. Stocker, Duluth, Minn. "Andante from the First Symphony," 4 hands, Beethoven; "Christmas Song," Kohler; "Tendelei," Behr; "Little Waltz," Kreutzer; "Chant Postique," Housley; "On the Heights," C. P. Hoffman; "Fanfare," Ascher; Impromptu, Op. 29, Chopin; "Minuet," Paderevski; "Polacca," Weber; "Soirée de Vienne," Liszt.

Soirée Musicale, Miss J. L. Gorse, Director, Newburgh, N. Y. Duet, Streabhog; "The Clang of the Wooden Shoon," Molloy; "Moonlight Sonata," Beethoven; "Bye, Baby, Bye," Hahr; "Polish Dance," Thomas; "Tarantelle," Heller; "The Open Portal," Porter; "Sonatina," Dabelli; "The Fisher-Maiden," Meyerbeer; "Rondo Capriccioso," Mendelssohn; "Good Night," Glover.

Pupils' Recital of Logan College, Ky., Miss Mary Wood Chase, Director. "Gavotte," Morey; "Wedding March," Mayer; "Cavatina," Raff; "Menuet," Paderevski; "Mazurka," Moszkowski; "Will of the Wind," Jensen; "Murmuring Zephyrs," Niemann-Jensen; "Die Lorelei," Seeling; "Scherzo," Rheinberger; "Nocturne," Op. 37, Chopin; "In the Tavern," Jensen; "Valse," Moszkowski; "Elfenpiel," Heymann.

Recital by the Pupils of the New York (City) College of Music.

"Polonaise," Op. 26, No. 1, Chopin; "Air de Ballet," Moszkowski; "Galateia," from "Eroica," Jensen; "Kamennoi Ostrov," Rubinstein; "Concerto," G minor (first movement), Mendelssohn; "Berceuse," Chopin; "La Filleuse," Raff; "Concerto," A minor (first movement), Hummel; "Scherzo," B flat minor, Chopin.

Piano Recitals given by C. W. Davis, Burlington, Vt. Prelude and Minuet for 4 hands, Tours; "Barcarolle in G Minor," Rubinstein; "Tarantelle in A Flat," Mills; "Mazurka in B Flat," Godard; "Andante and Variations in C," Beethoven; "Concerto in G Minor," Mendelssohn; "March Heroic," Op. 40, No. 3, Schubert; "Mazurka in D," Op. 64, Raff; "Minuet in A," Debussy; "Nachtstücke," Op. 23, No. 1 and 4, Schumann; "Die Silberquelle," Bendel; "Mazurka in B Minor," Op. 33, No. 4, and B flat, Op. 17, No. 1, Chopin; "Impromptu in G," Op. 96, No. 3, Schubert; "Tarantelle," Op. 81 (two pianos, 4 hands), Raff; "Polonaise in C Sharp Minor," Op. 26, Chopin; "Papillons," Op. 2, Schumann; "Nocturne in B Flat," Field; "Concerto in D," Mozart.

VARIETIES OF LEGATO TOUCH.

THERE are different varieties of legato touch required for the proper expression of the various moods and styles of composition. There is the legato of sombre or sympathetic melody—that melody which is slow and mournful—a more pronounced touch adapted to majestic movements, and something yet different for strains light, gay, and animated. There is the legato of chord playing, of octaves, of double thirds and sixths—all very difficult, if not absolutely impossible, of development through ordinary methods. True, it is possible to strike the keys; but very difficult to shade the tone and touch in such passages, especially if legato is desired. — *William H. Sherwood.*

THIRD ANNUAL MEETING OF THE PENNSYLVANIA STATE MUSIC TEACHER'S ASSOCIATION.

This was the most interesting and successful of the annual meetings of the Association. Among the noteworthy incidents was the formation of a "Public School Music Auxiliary," to agitate the question of "Music in the Public Schools" and awaken public opinion to the necessity of legislation regarding the subject.

Another feature of the meeting was the public exhibition of the "Virgil Practice Clavier," by Mr. Virgil, and the result of a year's training with it, as shown by Miss Julia Geyer, of New York, who, though but fourteen, gave very remarkable renderings of Chopin, Bach, and Beethoven, playing upon the piano for the first time the latter's Opus 14, No. 2, learned upon the Clavier.

The recitals, as a whole, were very well rendered and the essays excellent, but the prevalent influenza had rather an ill effect, keeping away many artists and making it difficult for many to perform their parts in their usual manner.

The question of the establishment of a "Piano Teachers' Bureau" was discussed, as was also that of changing the time of the annual meeting, but both were laid on the table until next year.

The Secretary's report showed a sound financial standing, and a balance of almost \$400 after all bills shall have been paid.

The following are the officers for the coming year:—
President—C. A. Berg, Reading.
Secretary and Treasurer—Edmund Wolsieffer, Philadelphia.

Executive Committee—Carl Muder, Reading; Arthur Witlich, Reading; Thos. A. Becket, Philadelphia.

Programme Committee—Jos. H. Gittings, Pittsburgh; A. W. Borst, Philadelphia; Roscoe Huff, Williamsport.
Auditing Committee—J. H. Kurzenknahe, Harrisburg; M. H. Keeler, Reading; C. A. Marks, Allentown.

III. HOW TO LEARN A PIECE.

BY CHEVALIER DE KONTSKI AND WILLIAM H. SHERWOOD.

QUES. 13.—Should he give his best endeavors to a fine quality of study or to its amount in hours, even if the quality suffers somewhat from fatigue and nervous exhaustion?

Ans. 13.—Chevalier de Kontski: "An hour at a time is enough. It is the quality of the practice that makes the artist."

Mr. Sherwood: "Quality, by all means! He should certainly allow time for plenty of exercise and recreation, and for the study of harmony, counterpoint, and musical literature, and he must hear as many good concerts as possible. It should be mentioned that a good general education is invaluable, and that the musician should be well read in standard literature, especially in the finest poetry."

QUES. 14.—Is it absolutely necessary that the pupil's mind be fully absorbed and taken up with the best possible work on the piece before him, or may he allow his thoughts to wander from the work in hand?

Ans. 14.—Chevalier de Kontski: "Quality first. But to get the best quality it is necessary to have variety, as said above. I would suggest to the advanced student the following: a piece by Beethoven and at the same time a nocturne by Chopin, or a piece by Weber and one of John Field's nocturnes, or a scherzo of Chopin's and the andante from Weber's Sonata in A flat, or Moonlight Sonata by Beethoven and the Tarantella by Schumann, or Weber's Sonata in E minor with the Polonaise in C sharp minor of Chopin, or Mozart's Fantasia Sonata in C minor and the Bella Capriccioso by Hummel."

Mr. Sherwood: "Quality is of the utmost importance, and the quantity is but a secondary consideration."

QUES. 15.—How long should a piece be studied for its best performance, that is, to give time for the piece to work itself into one's inner musical self?

Ans. 15.—Chevalier de Kontski: "This depends upon how gifted the pupil is, some learning a piece much quicker than others; however, it takes time for a piece to really become a part of one's musical self, even if it is learned in a short time."

Mr. Sherwood: "Generally speaking, at stated periods for months."

To a request for further remarks and advice to students Mr. Sherwood writes: "I advise a low seat with a back to it. The elbows should be below the level of the keyboard, necessitating an effort to hold up the fore-arms, thereby developing a lighter wrist and greater flexibility of the same, combined with an unobstructed use of the finger muscles. A high seat causes one to crowd the bones of arm and hand together at the wrist, which tends to make the fingers carry a part of the weight of the arms. The majority of the best concert pianists sit low. The piano stool of commerce, with the loose screw, should go."

HOW TO STUDY—HOW TO TEACH.

BY GEO. T. BULLING.

The profession of teaching is a line of work for which few people are fully adapted. It requires a different set of faculties to put forth truths in teaching than to receive them. Therefore, the good theorist and accomplished practical musician is not necessarily a teacher. There are a great many people whose minds are filled with knowledge, yet, because they have not the faculty of expressing it to others in understandable language, they always fail as teachers. Many pupils make a great mistake by presuming that a good singer or player is necessarily a good teacher.

The musician of to-day does not go about unshaven and unshorn, trying to make a too-easily-gulled public believe that he is full of the eccentricity of musical genius. Fortunately, this is too practical an age to tolerate such ill-digested chaff. The successful music teacher of modern times looks just like any other professional or business man, and is just as tidy and methodical in his dress and habits as the most prosaic of bookkeepers.

Every effort should be made to awaken the musical feeling of the pupil. The good teacher will know how to do this by numerous little methods which he must fit to the individuality of the pupil. Many players and singers are mechanical musicians because they have been taught too much mechanism and too little music. Care should be taken that the pupil's soul be not smothered in the drudgery of finger exercises, however indispensable they may be in their proper place.

Another point to be insisted on is that the student must endeavor for always produce tone and not mere sound, for a musical sound may be produced mechanically, while tone must be produced with artistic expression, which must far overstep mechanical means.

The relation between teacher and pupil should be the same as that between the doctor and his patient. The teacher should be the wise physician who must learn the weakness, needs and ailments of his patient, the pupil, and put him on the right path.

Do not imitate the singing or playing of your teacher. Strive for an individuality for yourself.

Respect the teacher who helps your intellectual as much as your mechanical progress in music.

Cent and pretension in music are systematically being pushed to the wall by the vigorous strides which common sense is making in the Art. We have too long been talked and written to in the dead languages about music. We demand plain Anglo-Saxon as a medium of communication between musician and music lover. There is nothing mysterious about music but the ignorance which some people bring to it.

Young pianists and organists should cultivate the practice of improvisation. To improvise is often to rouse the creative energies, and by this means sometimes powers of composition are awakened which would else have slumbered through life.

Many a musician has found, to his benefit, that the best cure for his superfluous egotism is to associate with musicians who know more than himself and yet make no unbecoming parade of their knowledge. Sympathy and deservedly bestowed praise are two of the necessities for the proper development of the musician's art life. Without them his working ambition is apt to become stagnant.

The musician should never permit himself to become a recluse. He should move round among the people, and keep abreast of the every-day topics of mankind.

The true musician should have capabilities far beyond his works. If he be a song writer he should have reserved within him at least the technical ability, if not the innate genius, to compose an overture or a symphony.

Such are the rapid strides that classic music is making

among the masses that the composer of the true and pure in Art will soon no longer be offended by having his compositions designated as popular.

Music teachers, who are worthy of the name, make as much money by teaching as the workers in any other profession can. Many a man in business for himself does not clear as much money in a year as plenty of hard-working competent music teachers do. It is only the lazy, shiftless, incompetent, so-called teachers of music who try to live on air alone, who bring public odium on a comparatively lucrative profession. The possession of talent is nothing unless it is accompanied by that energy and industry which give it a place in the busy world. It stands to reason, that to secure success in life, the musician, whether teacher or artist, must be a man and cultivate money-earning talent as well as artistic. Musicians must learn to take practical views of Art life. Whether they are willing or not, the world will force them to learn the hard lesson of life.

The music teacher who is not in love with his profession, and who is continually pointing out its drawbacks, will be a malcontent in any business or profession.

MUSICAL ANALYSIS AND PHRASING.

VERY few of those who merely dabble in music ever dream of the pleasure that would be added to a merely technical performance if a knowledge of musical form were added to the education of the fingers. Probably not one in a hundred of the drawing-room amateurs knows anything about the architecture of the pieces he glibly played. It is only that performer who can recognize the relationship of the component parts to the whole who can give a really intelligent rendering of the composer's intention. If two pianists of equal technical abilities perform a Beethoven sonata, the clearer presentation will be given by the one who knows exactly what constitutes the chief theme, where the second theme begins and ends, what portions of the subject matter the development is dealing with, when the return of themes takes place, what the coda is built upon, etc. But there are smaller divisions than these which demand recognition. Just as poetry is built up from syllable to poetic foot, from foot to line, and from line to stanza, music can be synthetically followed from note to section, from section to phrase, and from phrase to period, and a knowledge of musical form is absolutely essential to proper presentation of these. In poetry these divisions become in part recognizable by the spacing of the printer. The line in poetry stands by itself, while the correlative phrase in music is merged into the general mass; yet the true reader senses the least of these divisions which cause hexameter, pentameter, etc., and the iambus, the trochee, the amphibrach, or the anapaest are recognized in accent if not always in name. What would one think, for example, of a reader who would render the first stanza of "Cassiana":—

"The boy stood,
On the burning deck whence all,
But he had fled the flame,
That lit the battle's smouldering architecture after
Shone on him o'er the dead."

The above seems absurd in every feature, yet exactly such absurdities are frequently perpetrated by those who attempt to play classical pieces without having some knowledge of their architecture. Let any person without a perception of the subtleties of musical phrasing try to perform a piano transcription of the scherzo movement of Beethoven's "Ninth Symphony," especially in the passages where three-barred and four-barred rhythms follow each other, and he will make of it something akin to the disguise of the familiar quotation before us. If such knowledge is necessary in the performance of symphony or sonata, in fugue it becomes still more imperative. It is very seldom that one hears an amateur play a fugue intelligibly. The fugue is the very flower of musical form, the perfection of logic in music. More than in any other style of composition, one can watch the growth of a musical figure or phrase into a whole composition as a seed grows into a tree. Yet all this logic, all this growth, is lost to the sense if the performer has not studied musical analysis and form. Many of those who attain to sonata or fugue playing commit the error of studying the technical architecture after they have acquired technical ability: this is putting the cart before the horse with a vengeance (or building the house from the roof downward) for if the study is taken up simultaneously with the work of classical playing the labor of both is lightened, one assisting the other.

Therefore, whether the young musician is radical or conservative, whether he intends to compose or teach, whether he desires to become a concert artist or only to play in private "for his own amusement," he is still bound to devote a reasonable part of his time to the study of the architecture of his art. —*Musical Herald.*

Tonch is to the pianist what a good management of the voice is to the vocalist, or a good action of the bow to the violinist—the means of producing agreeable sounds and of executing difficulties. —*The Register.*

PUBLISHER'S NOTES.

PLEASE look at the expiration date of your subscription for THE ETUDE, which you will find on the wrapper in which your magazine is mailed. If your subscription has expired please remit for the new year.

BUT a small part of the music that we publish is issued in the pages of THE ETUDE. On another page will be found a careful description of our recent sheet music. The descriptions are written to help in selecting such musics as is desired to meet the teacher's needs and work.

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E. L. STRYKES.

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S. E. McKIBBEN.

I am using "Wait's Normal School" in my class, and find it a splendid work. The pupils find in it everything necessary for a good touch. I also use "Mason's Touch and Technique," Vols. I, II, and III, and am delighted with the help given. If followed faithfully I find the pupils acquire flexibility, equality, and finish of touch that cannot be obtained by use of any other studies in so short a time. I am sure teachers owe Dr. Mason a debt of gratitude for thus placing within the limits of our classes such a help to earnest students at so moderate a price. I use "Landon's Reed Organ Method" exclusively for my reed organ pupils, and am delighted with the results. I am an old teacher of twenty-four years' standing, but until I received this method I had not seen a book that covered the ground. My pupils using this book never lose interest in their practice. I have also read Tapper's "Music Life and How to Succeed," and think it is fine. I would not be without it for twice the price. I am a regular subscriber to THE ETUDE, and think, to teachers, it is invaluable. I recommend it to all my friends, and especially young teachers. I enjoy the letters to teachers, and find many

useful hints. I will do all in my power to give them circulation.

Yours respectfully,

ANNIE S. FREYBERGAST.

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Faithfully yours,

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Mrs. H. W. STORMER,
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M. CLARK.

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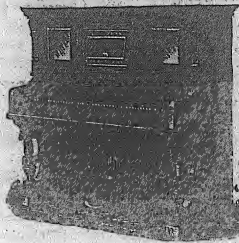
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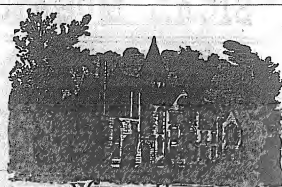
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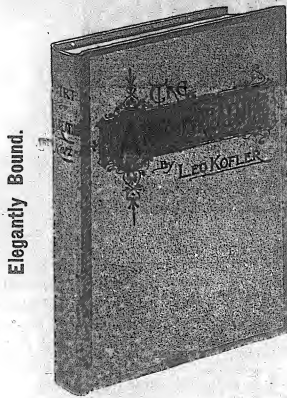
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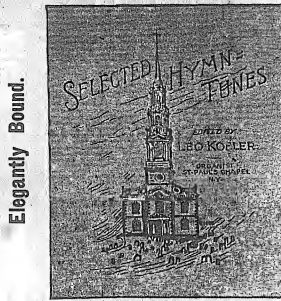
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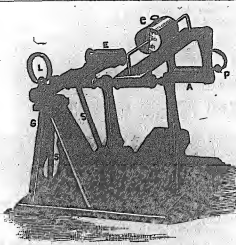
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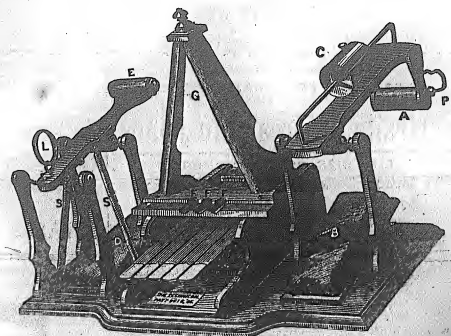
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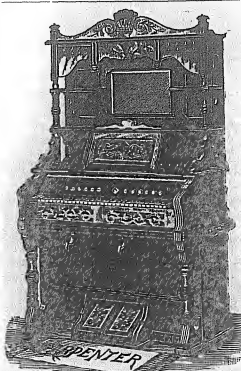
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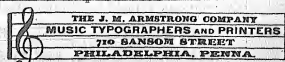
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